

SEVENTH DAYS

co
PENNY

KEEPING UP
WITH THE QUAIDS

Mark Davis meets Randy
and Evin in Bristol

PAGE 14

VERMONT INDEPENDENT VARIETY OCTOBER 26, NOVEMBER 04, 2004 VOL 21 NO 18 175

RULES OF THE GAME

How Vermont's green guard protects the wilds

BY ALICIA FRESE
PAGE 30

GRAVE SAVERS
Restoring Vermont's headstones
PAGE 28

IMPROV INTERVIEW
Kathy Griffin kills Don Baileys
PAGE 28

DINING WITH THE DEAD
Recipes from long-gone celebs
PAGE 42

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BY CHRISTINA
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PHOTOGRAPHY:
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THE LAST SEVEN DAYS

COMPILED BY MATT CHAPIN & ANDREA SUZUKI

WEEK IN REVIEW

OCTOBER 21-26, 2012

PINGUP



facing facts



DOODLER IN THE COURT

A man is forced sought the shape that matches his signature and the signature of the Champlain Superior Court. He stuck the "doodler" speech.



SUCH A CLEVER

Officially unconfirmed in all media press the signature官司 to receive passage and will from Portland to Burlington, Vt., and the concluded



A DIVIDED fighting in Concord over whether to allow hydrofractured gas pipeline to pass through Vermont never died away from direct action. They showed themselves to lawmakers in South Burlington and to regulators at a workshop.

Last week and though they agreed the state's regulations designed by Energy Trust Vermont included a take no-take toll "pigging off" in Montpelier, State to receive maximum traffic pricing grants and even capped out. At the height of the action, hundreds of people demonstrated according to *Vermont Free Press*.

Monday, Gov. Peter Shumlin announced he had the power to veto the bill and the Public Service Department and the Public Service Board, which regulates utilities. His was one of three vetoes that capped the days of protest.

"They won't listen to us. They need to

see her," says Birch Brown. Birch said Brown says reporter Tom Harkin's column she was cited for disorderly conduct.

Lanigan, activist Crystal Brown of West Haven, was also charged. "Her son's start changing things, people don't pay attention," Brown said.

Proponents contend that the pipeline is bad for the environment and want its permit rescinded. Vermont has argued that the pipeline will offer energy choice and opportunity and that natural gas companies will not end gas dependence, Birch said.

Jen Capone, advocacy communications of the Public Service Department, and she and others were detained than entering the building Monday morning. "We prefer that they're chosen to target the staff," she says. Capone said, "I would hope utilities are able to continue Vermont's tradition which is one of civil dialogue."

Hal Hollister, who in past years

There is the time on Friday morning when the clock will fall back an hour for daylight savings time. Enjoy that extra hour of sleep!



TOP FIVE

MEET DODGE AT DodgeDay@VTDigger.org

- 1 "Harvard IHS Launch Tech Star Initiative: Tap into Our New Ideas" by Ethan de Wolfe Harvard Initiative who can the popular *Robotics for the Restless* band and host *Robotics for the Restless* tournaments and competitions.
- 2 "Burlington Startup Buys Latin Heat Vermont's Black Box Divided" by Abigail Van Slychum The up-and-coming web development company has a large team in the kitchen which includes 10 employees to now just 10 hours a week.
- 3 "Live Culture: Living the Dream: Shirley Humanists Historical Book Series Wins" by Sean Burns A series of book fests on a second floor in a residence in a residence.
- 4 "The Rose and Fall of Springfield" by Kirk Koenigsberg During the 1960s the central Vermont town known as Precision Valley had the highest median income in the state.
- 5 "Introducing 'Vermon' - Digital Vermont's New Brand" by Ben Sturtevant and Carolyn Morris The standard image doesn't always capture the experience of living in a mountain state, made our own "Vermon."



tweet of the week:

This week's winner

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SEVEN DAYS

POLITICS/OPINION

7

FEEDback

READER REACTION TO RECENT ARTICLES

EDITORIAL & OPINION

DONNA FOLEY & DEBRA FOLEY
COMMENTATORS DONNA FOLEY
AND DEBRA FOLEY ARE DONNA FOLEY

BEN KIGEL: CITY OF BURLINGTON
CITY COUNCIL MEMBER BEN KIGEL
REPRESENTS THE DISTRICT 2
NEIGHBORHOOD. KIGEL IS A
Vermont native who has lived in
Burlington since 1992. He is a
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state senator, former mayor of
Burlington, and a former
representative for the Vermont
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CHASING CHASAN

Great story of a man who transposed his congregation to capture not only the Jewish community but the entire agricultural community of Vermont ["Chaser Accomplished," October 16]. One issue left untouched in his replacement: Who will take over from Chasen Chasan?

K. GALLUCCI
MONTREAL, QUEBEC

Editor's note: Chasan's replacement is Ruth Amy Snell of Morrisville. She starts on January 1, 2006.

POOP MATTERS

Alandra Faure's contention of a satellite manure pit has raised a dialogue and provided an opportunity for us to learn and benefit from each other ["Manure Storage Where Is Pennsylva... Power Rights Big Energy," September 22]. Large-scale, organic, conventional, biodynamic-based or growing only crops — all farmers apply manure, compost or other nutrients to our fields.

Manure is a valuable resource to farmers. It builds organic matter, fertilizes crops and recycles nutrients. However the land application of manure should be done with care. As the State of Vermont can attest with regard to its organic waste regulation, family farms strive to be protective under increasing pressures on our current infrastructure to capture and properly manage manure

Tim Newcomb



and farm runoff. Manure storage pits are associated with the potential enable us to store manure, burying runoff, slugs larvae and milk house waste for longer periods, allowing us to spread it when it is the most appropriate and will have the least likelihood of running off our fields. It also enables us to apply manure with no-till techniques, impacting manure below the soil surface prevents runoff, reduces competition on fields, and reduces manure tanner and spreader traffic on town roads.

Instead of being divisive and contentious, the shared goal of clean water should bring us together to learn from those sustainable, responsible farming practices and how they will enhance a working landscape that supports a healthy life and healthy communities. Our goal is to continue to work with farmers, our neighbors and our communities to make Vermont a thriving agricultural landscape that provides environmental, economic and community benefits.

Brian Kemp
CORNWALL

SON OF A SPRINGFIELD MACHINIST

[In "Once a Tech Town," October 21] Kirk Kardatzke writes, "Known as Precision Valley, Springfield was a white-collar

community, populated by engineers and executives, with the highest per capita income in Vermont." Springfield was a blue-collar community, too. Without re-education's vaguely precision manufacturing schools, there would have been no manufacturing, executive and sales jobs requiring families up Cherry Hill and out Summer Street.

In 1936, when my grandfather father began his 38-year career at Feltex Gear Shaper, high precision was hand-in-hand with tolerances, which became millionthick tolerances. Three millithicks of an inch is one-thousandth the diameter of a typical hair on our heads.

The world still needs the machine tools that were sold worldwide to finance Springfield's century of prosperity. From 1936 to 1985.

When the founding founders of Bryant Chaudron Ovens, Feltex Gear Shaper and Jones & Lamson sold them to a successive industrial conglomerate, they reflected there for declining profit — a caution to Burlington.

Vermont's annual first such batch, now the American Precision Museum in Windsor, where technologies perfected in Springfield were invented during the mid-19th century.

Howard Fannman
PUTNEY

LEASH ON LIFE

[Re: "American West Measures to Keep Pets Safe From Traps," Oct. 20] Instead of asking the state to pass measures to keep their pets safe from traps — i.e., make trapping illegal — settlers such as Jerry Camer should take her own advice to heart. I learned my lesson to keep her on a leash! She used to walk her dog during trapping season. Responsible pet owners do the same during hunting season. It is one of the rhythms of living in this beautiful state.

Schaeffer David
BENNINGTON

TEACHABLE MOMENT?

I am both saddened and saddened that South Burlington High School chose to keep the nickname "rebels" [DNJ Microscope "South Burlington High to Keep Rebels" Microscope, October 22]. It demonstrates the meanness of mind and is a direct affront to the families of the 3,200 Vermonters who died in the Civil War. They died fighting to end slavery in the nation and to keep the union whole. It is simply reprehensible to say that a 90-year-old warhouse should be held in higher regard than the sacrifice of thousands of Vermont families. My hope would be that South Burlington High

School actually engage in a history project that makes real for the students the horrors of that war and the values that were at stake. It would also be beneficial for the students to understand how the use of certain words like "rebels" and symbols like the Confederate battle flag demean families whose histories include being slaves. This is not a question of "political correctness" — it is about understanding and respecting history and living respectfully in an increasingly diverse culture.

Tim Palmer
WILLISTON

SENSITIVE TREATMENT

I would like to acknowledge Sarah Wilcox for her well-written story on the St. Joseph's Orphanage final reunion ["Requiescat in Pace: Final Reunion Marks Mourning Memories," October 7]. It is difficult to write about a time when men and priests were creating such horrifying memories for a future of homeless children through their acts of physical, sexual and emotional abuse. The nuns were so unbelievable that it was not until hundreds of children came forward years later with the horrific truth of their violent acts that they were believed. After priests were imprisoned, millions were paid to victims and apologies were made by the Catholic church, including the Pope, that adults can finally put it in the past and move on.

During the many years I lived at St. Joseph's as a child, I witnessed their truths and am happy to see that many have taken their experiences and turned them into helping others in need. I can say that my experiences at St. Joseph's have heightened my sensitivity toward vulnerable groups such as children, the elderly and the sick, and my last 30 years as a social worker and nun have allowed me to make their lives easier. I am happy to see this historical building become a place where many young students will build new communal happy memories.

Shelia Bellows Cardwell
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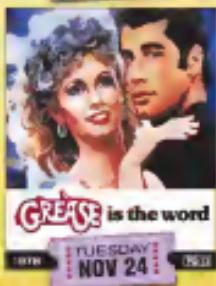
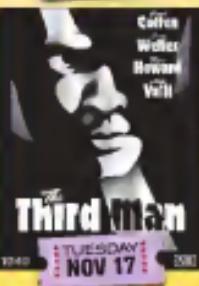
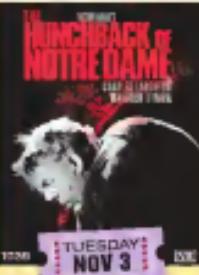
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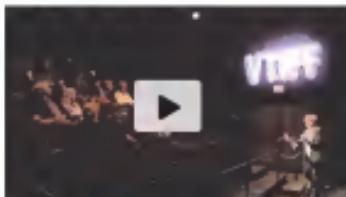
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Underline Media



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HINDSIGHT

two decades
of *Seven Days*

Cover Costume Party
The issue of Seven Days that's on newsstands October 30 typically references Halloween on the cover. In presidential election years, this cover also alludes to Inauguration Day, which falls on the first Tuesday of November. We've joined just Halloween/Monster covers three times over the past 12 years — in 2004 (Glen Kenny and George W. Bush), 2008 (John McCain and Barack Obama), and 2012 (Barack Obama and Mitt Romney). Who will be on that cover in 2016? Now, that could be really scary.

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CRAFTS & GIFT IDEAS

1

REST IN PEACE

The dearly departed may be gone but they're not forgotten. At the Vermont Folk Art Center's *Día de los Muertos* event, a handmade alter bears photos, drawings, traditional sweets and other offerings in remembrance of loved ones past. This Mexican cultural celebration includes authentic home-made fare as well as live music by Burlington's Chica Bajigan.

SEE CALENDAR LISTINGS ON PAGE 54

ONGOING Good Sheet

Whitney presents the sub-exhibit "Frosted Glass on Paper" at this month's annual Vermont Glass Fair. It's not your standard glassware; rather, it's art that explores the universes of Japanese Origami, art that dispels many myths about paper's strength through a series of paper art pieces, including a life-size origami crane. The group shows currently are visible at the Winter Day Art Center.

SEE REVIEW ON PAGE 52

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WEDNESDAY 4

Punk Pioneer

You haven't seen the documentary *A Band Called Death* yet? Netflix for a punk rock education. Then head to Phoenix Books Burlington to see the straightforward movie, filmmakers' own *Buddy Hickey* in the flesh. The groundbreaking filmmaker offers up a little Q&A, then signs off. After this book discussion, Detroit, Miami, underground and indie musical touring

SEE CALENDAR LISTINGS ON PAGE 52

4

THURSDAY 29

Walking Tall

This Thursday, a site-specific procession will walk up Church Street in Burlington's Augustinian Historic Neighborhood to honor Month Women Helping Battlefront Warriors. Fools like *Costumed Vigil and Survivor Speakeasy*, after participants walk without a word from City Hall to the First Unitarian Universalist Society, survivors can stop by Stunna's Voozies and end in a surprise writing

SEE CALENDAR LISTINGS ON PAGE 53

5

SATURDAY 30

Sharp-Dressed Men

Five of the four's most colorful men are trying to address the homely members yet in Burlington. Spandex and sparkling sequins. Subtly risqué outfit aside, the Burlington-based ensemble are masters of their craft. Using their undeniably gay sensibilities to invent clever pieces of art, expect lots. They're back this Friday with *Master the 30400*, showcasing the 11th-annual Agapefest until late Saturday.

SEE CALENDAR LISTINGS ON PAGE 53
AND EQUIPMENT ON PAGE 53

6

WEDNESDAY 4

Bringing the Heat

His voice reaches even across the country on his National Public Radio show, "The Takeaway." On Wednesday night, come get up close and personal with *John Heilemann*. The *Frontline* correspondent, author of the hot-button issue of climate change in his book "Climate of Doubt," at Saint Michael's College, and described as being in the nation's dialogue on global warming.

SEE CALENDAR LISTINGS ON PAGE 52

7

THURSDAY 29

Tap That

In contrast, Somers' latest project, *SWIM*, the theater approach, the set itself just a pool but a living breathing participant in the show. The brainchild of Michele Danner, instructor Van Young takes place on an interactive stage that produces sounds in response to tapper feet. Since everyone calls this play an interactive dance music, waiting to see them!

SEE CALENDAR LISTINGS ON PAGE 53



Pot — or Not?

DREW HASKINS paced back and forth at the front of a sparsely filled hotel ballroom Monday in Montpelier, weighing against the dangers of marijuana.

"We're talking about ever-normalizing and legalizing another drug that is psychologically and physically addictive, and the question is Why?" the soon-to-retire substance abuse commissioner asked her audience of two dozen.

As executive director of Smart Approaches to Marijuana Vermont, Haskins was trying to convince her audience that they could keep the state from becoming the fourth in the country to legalize pot — and the first to do so by legislative action.

"If I hear one more time that this is 'inevitable,'" she said, earning herself off and sentence. "I'm angry about that."

Nothing is inevitable until it's done,

and as did **ROB SMITH** said, "It isn't done till it's done."

Haskins may have a point.

Though public opinion polls have consistently shown that Vermonters support legalizing pot — and several top politicians have recently come around to the idea — legalization faces a long road in the legislature next year. Even outspoken supporters, such as Marijuana Policy Project lobbyist **MATT SIMON**, are careful to predict expectations.

"I think the votes are there," he says. "It's just a question of whether the details can fall into place to people's satisfaction."

Among the questions lawmakers must consider: Who would be permitted to buy, sell and grow pot? What quantities would be permissible? How would the industry be regulated? How would it be taxed? Where would the revenue go? Could the state comply with federal guidelines? Would edibles be allowed?

"The more people get into this, they realize it's not a simple yes or no question," Simon says. "The devil's always in the details."

SUE ANNEHEIM SMITH (D/Windham) has spent much of the past year pondering those details. After the drive toward legalization stalled last fall, she tasked her Senate Committee on Government Operations with taking testimony on the subject every Friday for the rest of the legislative session.

Next Tuesday, her committee plans to hold a Statehouse hearing to begin

finalizing legislation she hopes to introduce in January, on the first day of the session.

"We think it's going to be easier to have the 'Should we or shouldn't we' conversation if we have a framework for how," says White, who strongly supports legalization.

Legislative leaders expect the debate to begin in the Senate Judiciary Committee, whose powerful chair, **SENATOR JEAN** (D/Bennington), has long opposed efforts to dilute Vermont's marijuana laws. Last year, he refused to consider the matter. This year, he's open to it.

(B/Franklin) Since he was arrested outside the Statehouse last May on sexual assault charges, the Franklin County Republican has refused to range his seat, despite tri-partisan calls for his departure.

If the senator in office come January, many of his colleagues have said they would attempt to expel him, an unprecedented process that could be up Judiciary — or the whole Senate — for weeks.

Several legalization proponents worry that such an intermission would impair their bills' chances, because House leaders have made clear that the

Blaskin, the SAM-VT leader, says she's "angry" at Smith for changing his name.

"This should be about what's best for all of Vermont, not whether I want to be the next governor," she says.

The speaker doesn't think his political ambitions played any role in his switcheroo, though he concedes "there's been an evolution" in his thinking.

Smith's position — conditional support, suspended by concern about social stability and youth use — is shared by both of his Democratic rivals, former senator **MARY BURKE** and former transportation secretary **SCOTT SMITH**.

Their Republican opponents aren't quite so hot on pot. **LT. GENE LORI SAWYER** says he's not outright opposed to legalization but doesn't see any need to rush it. **STEFON WALL STREET** (both **VERMONT**) says he's "against legalizing marijuana right now" because he'd rather focus on fighting opiate abuse.

Perhaps the biggest unknown is what role the incoming governor will play.

Democratic Gov. **PHIL MURKIN**, who plans to retire after the next legislative session, has long favored relaxing Vermont's marijuana laws. He's participated in Marijuana Policy Project fundraisers and has taken at least \$37,000 in campaign contributions from the group's political action committee. But Shumlin has been consistently hesitant to lead the charge.

"As you know, the governor is supportive of legalizing marijuana in Vermont," spokesman **SCOTT SMITH** says. "The question for him is not if but when."

If the governor puts the weight of his administration behind legalization, he could almost certainly make it happen. But, Shumlin being Shumlin, he's just as likely to take the approach he did two sessions ago with the mandatory labeling of genetically modified food: keep quiet until he knows it's going to pass or fail — and then take credit for the end result.

You know, getting tough things done.

THE MORE PEOPLE GET INTO THIS, THEY REALIZE IT'S NOT A SIMPLE YES OR NO QUESTION.

MATT SIMON / MARIJUANA POLICY PROJECT

"I'm committed that if it gets three votes in my committee and I end up voting no, if I get out of the committee," he says. "I'm not going to play any parliamentary tricks with it or hold it up or do anything."

Stans is very strongly opposed the sale of edibles and wants any revenue raised to go to prevention and education. But he has been open to being convinced to vote "yes," which would green the skid for Senate passage.

"Prohibition of alcohol didn't work," he says. "We may be at that point where, quite frankly, prohibition [of marijuana] isn't working. And maybe it's time to legitimize."

Either way, at least three of his five committee members favor legalization. White, Sen. **TERESA AMES** (D/P-Berlin/Londonderry) and Sen. **SCOTT SMITH** (R-Calais/Orono), who serves as majority leader of the Senate Republicans.

In an illustration of just how much pot politics have shifted in Vermont, Stans sounds something like a haggis when he describes his desire to legalize pot: "the Vermont way."

"Keep it small. Keep it local," the Calais/Roxbury Republican says. "I don't want to see a Budweiser coming in. I want to see a Heady Topper."

Yeah, health.

Complicating matters in the Senate is the fact of Sen. **SCOTT SMITH**

Senate must hand it over by crossover — the 18-week session's half-time — but they have time to consider it.

"It's not two weeks," says House Speaker **SCOTT SMITH** (D-Montgomery). "It's

going to take longer than that. So I think people need to be cognizant of that and understand that Vermonters are going to expect us to do this right, not do it fast."

Like Stans, Smith is a longtime marijuana skeptic. And, like Stans, he held up declassification of small amounts of marijuana until two years ago. But unlike Stans, Smith is running for governor in a hotly contested Democratic primary.

Though he told Seven Days last January that he was "not a big fan" of legalization, Smith announced his tentative support for it in August, not long after he joined the gubernatorial race.

"I think the reality is, there will be legalization of marijuana in the coming years, and I support it if it's done the right way," the speaker now says. "That being addressed issues around driving under the influence and making sure that it's not going to be available for young Vermonters."

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You know, getting tough things done.



At the Iowa Democratic Party's Jefferson-Jackson dinner Saturday in Des Moines, Sen. **HILLARY CLINTON** drew headlines for "attack[ing] Clinton as a flip-flopper, saying — not so subtly — that he would 'govern based on principle, not poll numbers.'

But while Sanders' critique focused on Clinton's policy record, he supported for the Iraq War, the Defense of Marriage Act and free trade agreements — the former success of which made it personal.

Reprising a line she'd debated a day earlier, Clinton rebuked Sanders for rapping at the Las Vegas Democratic debate that "all the shooting at the world" would not end gun violence.

"I haven't been shouting like sometimes when a woman speaks out, some people think it's shouting," Clinton said at the Jefferson-Jackson dinner.

Nice try, Hillary. In fact, Sanders has been employing that line for months, well before she began hitting him from the left on his stalled gun record. Speaking on CNN's "State of the Union" way back in July, Sanders said,

"We have been polling and addressing at each other about guns for decades with very little success." He's been repeating the gound ever since.

There's plenty to criticize about Sanders' woeful gun record and his tortured explanations of it, not to mention the absurdity of the leadout abortion in the news causing us all against yelling and screaming. But inferring that it amounts to sexism?

Let's not forget that Sanders rarely makes it through a rally without calling for gay family love, abortion rights and equal pay for women. And while his political reputation used to be a bit of a boy's club, he's actually kinder than most men in the past 15 years.

According to figures, a D-G-based company that tracks congressional employment data, Sanders' House Senate and committee offices have been staffed by 116 men and 112 women since 2009, the first year for which LegisScope has complete data. Though men currently outnumber women 32 to 26, two of Sanders' top employees — chief of staff **MICHAEL CROWELL** and legislative director **CAROLYN KEPFEL** — are women.

Ahmed about Clinton's "shouting" remark Sunday as "State of the Union,"

Sanders was wise enough to laugh it off, telling moderator **JIMMY KIMMEL** that it's "just not the case" that he's sexist. But in an interview with Politico the next day, his senior strategist, **SAKIA BOLEY**, took Clinton's line and seemed to threaten retaliation if the kept it up.

"If they're going to have a campaign that attacks James as gay, silly and implies he engages in seances, that's unacceptable," Boley said. "We're going to have to talk about other things if they do that. If they're going to engage in this kind of attack, they need to understand we're going to stand there and take it."

No doubt that Clinton's plan to attack Sanders' skin, god help him, will surely attack her and then play the victim.

We've seen this movie before.

Lis-tless

Four years ago, Bruce Lisman founded and funded the "conservative" advocacy group Campaign for Vermont in anticipation of a gubernatorial run. Alas, Lisman, "advocated far public policy changes by reorienting middle-class Vermonters to their government."

Now that Lisman is fully ensconced in his campaign — and has turned off the \$1.35 million spigot that funded C4V — the organization appears to have fallen on tough times. Earlier this month, policy and operations manager **KEN KIRKLEY** disappeared to the Lisman campaign. And now executive director **CHRIS PITTIN** says he's on his way out the door.

Pittin has taken a new job as executive director of Mayday PAC, which raises money for political candidates who back campaign finance reform. Harvard Law School professor and Democratic presidential candidate **LAWRENCE LESSER** founded the organization. Three months ago, he handed the reins to Vermont native **KEVIN TEACHOUT**, who last year ran for governor of New York.

So what's in store for C4V, which Pittin says has just \$44,000 in the bank? According to board chair **LOUISE MCKEEAN**, the organization is on the hunt for a replacement who can "oversee the reorientation crisis" he built with respect to members and partners.

And, no doubt, to hold Lisman accountable if he's elected governor. ☐

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A Fallen Hollywood Star Seeks Refuge in Small-Town Vermont

BY MURK BRAV

Randy Quaid was sitting in a Vermont prison cell on October 16, watching a *WBAX-TV* broadcast. The fire chief at Grey Lincoln was telling the news anchor about the difficulty of recruiting volunteer firefights, who are required to undergo 200 hours of training, to be on call 24/7 and to participate in events such as the annual Christmas parade.

To Quaid, 68, it must have seemed like fun. In 2004, the actor who played obnoxious gas-gouffing Cousin Eddie in the National Lampoon's *Vacation* movies fled his home state of California with his wife, Eva, 52. They left behind numerous arrest warrants and what they claimed was a cabal of assassins bent on killing them. The two have spent most of the past five years in Canada and were arrested as fugitives trying to cross back into the U.S. through Vermont.

They told authorities they planned to move to Lincoln, where Eva's sibling still lives. And when a Franklin County judge dismissed the charges against them, that's where they headed. A few days later, the Lincoln fire chief found a car wedged in the station's door so he could roll over the phone to the couple: "Hey boys, count me in for 200 hours. And I wish you the very best. Clean — Randy."

In pursuit of one of the quietest cops-and-crooks stories in years, I set out to find the bearded Hollywood refugees in a town renowned for embracing and protecting outsiders.

The story of how Quaid and his Vermont native wife wound up in the Green Mountain foothills is like something out of a wacky Hollywood film. In 1999, the pair was charged with defrauding an innkeeper after slipping out on a \$10,000 bill at a California hotel. The Quaids were arrested again in 2000 for squatting in a house they once owned.

When they blew off court dates and refused to pay fines, it resulted in the outstanding criminal charges that continue to dog them today.

In recent years, the Quaids come to believe that a group of folks, whom they dubbed the Hollywood Star Wizards, were out to kill them. They alleged the same group had already done away with two actors, Heath Ledger, who's where Quaid appeared in *Brooklyn's Finest*, and David Carradine, whom the couple considered a friend.

The felony warrants from California remained active when they slipped the country, seeking refuge states to protect

CRIME



Photo: GUY COOPER

them from their would-be killers. While authorities granted clemency to Eva Quaid, whose father is Canadian, they rejected Randy's request.

He was scheduled for deportation on October 14, but in an apparent sympathetic move, the couple crossed into Canada into Vermont on October 9. U.S. customs officials arrested them at Highgate.

The Quaids were held in prison for six days — until Franklin County Superior Court Judge Alison Arms, citing flaws in the paperwork from California authorities, declared there was no basis for the fugitive charge.

The Quaids sold their home in California to pay fines, and reporters on the courthouse steps that day pleaded to move to Lincoln to care for Eva's father, George Mondragon, a

former Middlebury College Business professor who lives on a dirt road overlooking Lincoln village.

The picturesque town of 1,200 set in the hills above trout has long lured colorful characters in search of spiritual refuge. Lincoln is home to two Tibetan Buddhist groups, the Sunray Peace Village and Mahayana Society, a community based on Native American and Buddhist teachings, and the Metta Birth Institute, a holistic retreat center.

Students of gnosticism, a form of division that relies on logic, figures and geographic features, say that Lincoln is uniquely positioned as a place of spirituality. *Street Dogs* reported in a July 2011 story

that it is difficult to ascertain the exact nature of their beliefs; the Quaids are clearly on a quest for ... something.

They have posted videos and written screeds railing against Wiener brothers and News Corporation, among other Hollywood earths, and the legal system. Randy, who has grown a flowing white beard, has and they were surviving in a "living hell of biblical proportions."

"Warner Brothers even had my wife and I falsely arrested six times by TMZ," Quaid explained in one video. "No, for real, that's really how it works. Having PMC — police-each-other corruption."

In another video, the Quaids donated a copy of News Corporation founder Rupert Murdoch's book while Randy sang "God Bless America." The couple made a pornographic version and posted the homemade sex tape on social media.

But no one in Lincoln is saying anything negative about the Quaids — though many acknowledged having seen Randy and Eva driving around with their dog in a black pickup truck — and some are actively shielding the couple from paying reporters like myself.

They'll bring in the Lincoln General Store, but staffers were reluctant to talk, beyond saying only that they welcomed the couple to town.

"Lincoln has always been a community where people are very open minded and will accept any kind of diversity," said longtime Lincoln resident Ethan Rau. "People have been attracted to this town for many different reasons. I'm sure they will find a way to exist here, and people are going to be OK with it. It's always been that type of place."

Pete Cindrea Over and Quaid would be welcome to gain his dismount, as long as he establishes residency and follows through on the training requirement. Another Lincoln firefighter told Seven Days he thought Quaid would be invaluable, providing comfort and perhaps comic relief to victims in distress.

"We would treat him like everybody else and give him the acceptance he probably wants," Discianno said.

A reliable tipster told *Seven Days* that Quaid had been spotted at Vermont Office Services in nearby Bristol, periodically writing their name in ink. Then they strolled across the street to the Bristol Bakery & Deli, ate bowls of soup and chatted with the regulars.

Following up on the tip, I visited the office supply store, where the owner



Randy Quaid

soured me that, despite what I had heard, the Quaids had not been there. But as I walked outside, I saw a black pickup parked nearby. In the driver's seat was a man with a white beard, with a berling dog next to him. A middle-aged woman with long black hair hopped out and walked into Kinsel's. I recognized her right away and approached the truck.

Randy Quaid rolled down his window far enough to offer a handshake. He said he was trying to avoid the press and didn't want to do a long, formal interview.

But as he waited for Eric to return, he cleared off 16 minutes about his life in Vermont. Though his on-screen characters are often oddballs, and his social media persona is even stronger, in person, Quaid was warm. He called Vermont his "favorite place."

"My wife and I hasn't changed in 20 years. That's good. Ed has no history. Things get him down all the time," he said.

Since his release from prison, he said, he and Ed had spent a lot of time driving around and getting acquainted with the Lamoille area.

He had some questions about Vermont's mounting drug problem. Another was Do most small towns rely on volunteer firefighters? He said that his offer to become a firefighter was no joke. "I'd like to do something back for the community," Quaid said. He added that he really did want to play Santa Claus.

As he chatted, Dog, the couple's Australian cattle dog, jerked its nose, glancing at the stranger who had approached uninvited.

Quaid also seemed wary of attention — as much as a man who sports a long

white beard and orange trailer bar and has extended his own set tape can be — but was too polite to be made.

Quaid said he was tired of the spotlight. He thought small-town life would offer a refuge. "You feel like a freak, a sideshow, and I don't want that," he said. "Vermont is great. People here aren't impressed. They don't care."

It's not the first time he's faced frustration of being labeled an oddity. He told Vanity Fair in 2011 that he imagined being typecast as "giddy, the sort of come-when thing."

The comic work has long overshadowed more sober accomplishments. Quaid was nominated for an Academy Award for the 1973 film *The Last Picture Show*, in which he starred alongside Jack Palance as a young sailor about to be sent to prison. And he won a Golden Globe for his portrayal of a young Lyndas Johnson in a 1976 television movie. His performance as the rancher boy in 2006's *Brookhaven* Mountain was widely well received.

Quaid wasn't eager to discuss his career, but he believed law enforcement in Vermont would have him shot.

Quaid acknowledged that he and Ed don't have much in the way of a plan. He talked one minute of putting down roots in Lincoln. In the next breath, he jested about mailing a car for it.

"We might go to al 50 states!" he enthused, and three times he beat back and chuckled loudly. The Santa Barbara, Calif., sheriff's department has said it's exploring options in the criminal case against the couple.

Ron Quaid emerged from Randolph Office Services and introduced himself with a firm handshake. She paused only to explain that the owner of the store had lied to her because she was covering for Eric. She is a regular, Ron said, and her family goes way back with the owner. In fact, she said, she considers the store "our CA deaf shop."

Then she slipped into the truck alongside her dog and husband, and they pulled into the southbound lane.

They didn't say where they were going. ☐

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Burlington School Officials Avoid Deficit but Keep Mum on Details

BY MOLLY WALSH

It's not a TV spot that will likely be long remembered. Still, Burlington's new superintendent of schools, Tom Oberg, made a point as he invites the public to take part in the budget process for the next year:

"This is your opportunity to contribute your thoughts and ideas. Help us make it better." Oberg says in a new public service announcement that's airing on the Regional Educational Television Network.

School budgeting isn't NASCAR or the Super Bowl. It needs to engage a small but dedicated following of math-crunching wonks — that is until something makes the masses look up and pay attention.

That's what happened in Burlington in 2015. After years of approving large tax increases, the public realized that, even with those hefty hikes, the district was spending beyond its means and rolling debt forward. Spending had increased 64 percent between 2007-2008 and 2013-2014, an average growth of 9.2 percent a year. A special auditor's report eventually made it clear: The district overspent its general fund budget in 10 out of 12 years.

Then-superintendent Aeane Collins ran the district for nine of those years — and hence took the blame for the profligate spending. In May 2014, she was presented into taking a buyout, valued at \$225,000. Her finance director, David Lariviere, also resigned.

The heat has since shifted to members of the school board — and a new superintendent — to show voters they can follow through on the board's promise to get the district's finances straightened out. The moment of truth has arrived.

Were the books balanced? Do preliminary numbers suggest a deficit or not?

School leaders aren't saying. While Oberg's SPA argues the public to attend community meetings in early November to help craft a new spending plan, no one other school officials won't share any financial details related to the 2015 fiscal year — even though it ended June 30.

In the past, Burlington school leaders have released that annual financial information before an official and independent audit of the books wraps up in the fall. Administrators in many other Vermont districts also provide estimated numbers, in part so school board members can compare the accuracy of in-house calculations with the outside audit.

Burlington is taking a different tack than just year. At a school board meeting on October

EDUCATION



16, Seven Days asked about the year-end financial picture. Finance director Nathan Lariviere, who came on board last October, initially declined to answer, saying the response should wait until the audit is complete in November or December.

When school board member David Kirk (Ward 3) tried to provide the requested information, board vice-chair Sophie Seguin (Ward 6) interrupted him and tried to cut him off. Kirk continued talking and managed to relate what he said the board had been told. The district had indeed gone over budget, but, due to unanticipated revenue, there would be no deficit.

"We did overextend," Kirk announced in the meeting.

A week later, at a joint session of the finance and infrastructure subcommittees, Lariviere offered a short verbal summary that matched the one Kirk had issued the week before. "We feel confident enough that we're not going to show an operating deficit in 2015," Lariviere said, adding that it's "obviously a positive position to be in."

Both Lariviere and Oberg declined to provide further details at the subcommittee meeting, or to share any written summaries.

Earlier this month, Oberg wrote a column for the *North End News* saying that use of forecasts included as superintendent is "transparency and openness" serve as the basis for communication.

But he defended the decision to hold back the preliminary budget numbers. "We're committed to providing accurate information," Oberg told Seven Days, adding that in the past, preliminary numbers have been incorrect, and he wants to avoid misleading the public.

That doesn't sound too transparent to Kirk, who said the public deserves access to preliminary numbers now. He said he thought it was important to say so at the October 13 board meeting despite being interrupted by Seguin. "Stephanie tries to stifle me as often as she can," Kirk said in a later interview with Seven Days. Seguin declined to respond to Kirk's characterization.

"It's 100 days past the close of the books, and nobody knows what the balance is," Kirk said, adding that even the board is not getting enough detail. "I think that they should at least be able to tell us what an unaudited number is. How does this instill trust to the public that we're actually on top of the finances?"

Other school board members said

they support the administration's approach of saying little for now about the fiscal year 2016 numbers. "Things are going in the right direction," said board member Anne Nielsen (Ward 4). "I just want to let them do their job. I want the public to hear the real stuff, not the guesswork numbers."

Brian Chin, a school board member representing the Central District, agreed. "We're still in a time of transition," he said. "It's important to be deliberate, careful and cautious." He added, "I think, financially, we're better off than we were."

Chin continued: "I have a lot of faith in our administration now."

Public records from the past feed year somewhat clarify the situation.

A June 8 report from then-interim superintendent Howard Smith suggests the district spent about \$8.8 million over the \$8.2 million budget. That's the bad news. But unspent revenues and a smaller than expected account-hand deficit might turn the district's red ink black. According to the report, the district still could finish the year with an estimated surplus of \$548,000. The unspent excess included a \$748,000 rebate for past billing errors from the Burlington Electric Department.

Taxpayers aren't the only ones watching the numbers related to education spending in Burlington. Mayor Miro Weinberger publicly supported a leadership change when the scale of the overspending emerged in the winter of 2004. Although the school budget is not under his control, and mayors have historically stayed out of education finance, Weinberger appears to be more involved than his predecessors in school budget oversight — specifically in coordinating major expenditures.

He hasn't directed any criticism at Smith, who took the reins from Collins on a temporary basis. On a newly arrived Oberg, a Canadian citizen whose start date was delayed two months because of visa problems, Weinberger said he supports the new superintendent's decision to withhold preliminary financial performance numbers until later this year, but neither he nor Oberg would say whether that would be a permanent procedural change.

Some of the district's financial challenges have to do with the pace of school renovations over the past six years. With nine schools, some of which are more than 100 years old, the board has invested

millions to replace crumbling walls, sagging roofs and outdated classrooms. The district spent approximately \$1.9 million on improvements to Edwards Elementary and Middle schools, most of which paid for an elevator to make Edwards Elementary accessible.

Another \$500,000 will finance a sprinker system as part of the same project, and there's a proposal to add new windows and classrooms to the Champlain Elementary School in the city's family-filled South End neighborhood. Towns also talk about fixing Burlington High School, something they say the structure, which was built in the late 1860s, should either get a total redesign or be torn down.

A new high school would be expensive. The median construction cost of a new, 200,000-square-foot facility for 900 students in the U.S. can \$58.2 million in 2012, according to a study by School Planning & Management magazine. Such a school could squeeze Burlington taxpayers' pocket, potentially leaving them less inclined to support projects favored by Weinberger and the Burlington City Council. Memorial Auditorium, for example, needs immediate attention. A study shows it will cost \$4 million just to maintain the structure, which everyone agrees is underused, Weinberger said.

Drawing lessons from Burlington history, the mayor recalled how in 2006, the school district proposed a \$32.6 million school-improvement program, to be funded with bonding over a number of years. The proposal was as poorly received — at the start of the recession — as it never made it to the ballot.

While Weinberger wasn't in office then, he cited it as an example of poor planning. "I remember it was one of the main accountability events in local government in the way it played out," he said. The school district opted for a more incremental approach, with smaller but regular bond-supported renovation projects.

Weinberger wants 10-year capital plans for the schools and the city. He said his goal is to pass pricey public projects to avoid large property tax spikes. Even though the money for schools and municipal buildings comes from different budgets, and the amount

due appears across separate numbers on property tax bills, they add up — literally. "I think those investments need to be coordinated," he said.

With some assistance from city staffers, the school district has hired two consultants to help develop its 30 year capital plan, which is likely to include estimates for a major high school project.

One of the school contracts authorizes up to \$80,000 for Burlington's White + Burke Real Estate Development Advisors to produce a capital improvement plan by June 2016.

Consultant and radio host Mike Smith — who served as Burlington College's interim president last year — has also been hired, at \$150 an hour for a maximum of \$39,250. His assignment is to help the district forge partnerships

with nearby school districts, colleges, city departments and private foundations. "The idea is to see if there are new and economical ways to pay for a range of programs, from after school activities to language classes for New Americans," Smith said. It was premature to report his findings, but he's encouraged by the effort to save money through collaboration.

"I am not going to charge the school district for looking at things that just aren't going to pan out," he said. "What I think the school district is doing right now is pretty innovative." he said of the investigation. "Is there a different way? That's something that schools don't usually do."

Smith said a Memorial Auditorium redo and up competing for tax money with a major renovation of Burlington High School? "I'm sure there will be some difficult choices, and my hope is that between the district and the city, we can work them out," Weinberger said.

Meanwhile, he said he's encouraged by the job Lutsey is doing and the direction Obering seems to be taking in his first few weeks on the job. The financial picture for the schools, the mayor said, "certainly sounds promising and hopeful at this stage."

Like every other Burlington taxpayer, he'll have to wait to see the math.

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Positive or Negative? Pee Tests Are Profitable for Burlington Labs

BY NANCY REMSEN

The UPS delivery was creating a bit of a stir in the cramped drug-testing laboratory in downtown Burlington. Workers in white coats cleared around the packages, removed sealed plastic bags from cardboard shipping boxes and sorted them into blue buckets.

Standard specimen cups — capped plastic shot glasses of urine — arrive most weekdays between 10 a.m. and 11 a.m. at Burlington Labs' second-floor testing facility in the Courthouse Plaza building. They are screened for a host of drugs, such as cocaine, marijuana and heroin, and whoever ordered the tests — doctors, probation officers, banks for individuals in recovery — gets same-day preliminary results.

The work is clinical and can appear routine, even boring. But employee Alicia Sherman, an account executive, knows what's at stake. "Each cup of pee is someone's life," she says. "This affects how their treatment is going to go."

Sherman was well acquainted with drug testing. For more than 15 years, she dosed prescription pain medications, cocaine and heroin. She had to pee in capacity times — often while someone else observed. In fact, her urine used to be tested at this very lab.

Many employees at Burlington Labs are "in recovery" — including CEO Michael Causico, who cofounded the company with his wife in 2006. Causico said drug addiction problems led him to his calling: helping people get clean. He and his company's mission — providing friendly, efficient specimen collection sites and fast, accurate results — increased the chance for successful treatment.

In a blue blazer and slacks with creased hair and an energetic, Causico looks hardly like the party boy Babbitt substance abuse scared when he was a young teen experimenting with alcohol.

By his senior year in high school, he had tried cocaine. His drinking and drugging continued throughout his years at the University of Vermont, from which he graduated — "sterilely," he said — with a degree in political science in 1989.

Causico maintained his hard drinking and cocaine snorting ways after college, and he said the behavior destroyed his first marriage. To appear halfway, he quit cocaine, but they would try separating anyway. In August 1995, he quickly turned to drug agnos, and this time it escalated to heroin — which he'd never



tried before. He eventually sought help at Maple Leaf Farm (now called Maple Leaf Treatment Center), a rehabilitation center in Underhill. In November 1996, he checked himself in.

Maple Leaf not only worked for Causico; he found friends, driven, perhaps, to the substances abuse. He got a job at Ace One, the detoxification program in Burlington, where he spent many nights sitting with heroin addicts. "I fell in love with helping people like that," he said. He later became a probation officer, working with "people who would not be in trouble with the law if we were not for their addictions."

The idea to start a drug-testing service came from that experience. One of Causico's parolees tested positive for cocaine on an instant-read digitester but swore he was clean. The man was sent back to jail until two weeks later when a more accurate test confirmed him.

"I thought I could do better than it was being done," Causico said. "I didn't want anybody sitting in jail."

In 2006, Causico and his second wife, Julie, decided it was time to start Burlington Labs. He quit his job as a state drug-court coordinator, and they scoured to buy a desktop analyzer and rented a tiny third-floor office on Pearl Street. "I personally drove around to potential

customers and told them about what John and I were doing," Causico said.

"Business was slow at first. 'Maple Leaf Farm was our first educational client,'" Causico said. The center began sending between 20 and 35 specimens a week, which was just enough for the fledgling lab to break even. Causico and his wife Julie were so determined to keep Burlington Labs going, they would have taken outside jobs to pay the bills. "This was not a venture that was born out of wanting to make money," Causico said, "through we thought we could make a living."

Two years later, in 2008, the company opened its first walk-in collection center in Burlington. By 2013, it had 11 employees but was still processing specimens in a single analyzer. Now there are three.

"In the four years since, our growth curve has exploded," Causico said.

Vermont's opiate crisis has fueled the company's expansion. The number of people in treatment for heroin addiction in Vermont has tripled since 2005. The number of opiate users in treatment is four times larger than a decade ago.

Today Burlington Labs employs 175 people, operates 11 collection sites in Vermont, owns a second screening lab in Massachusetts and has contracts in 20 states.

And its testing services have become more sophisticated. The \$30 screening process, carried out on three analyzers that can hold multiple specimens each, is part of the first ring now.

In addition, most specimens undergo a confirmation process, which detects the presence or absence of specific drugs. Although it takes another two days and costs \$50, the analyzers test for buprenorphine, for example, a drug used to treat people from opiate Some addicts sell their buprenorphine to pay for heroin, and thus is a market for it because the prescription medication eases heroin's withdrawal symptoms.

"Anyone ordering buprenorphine wants to make sure you are following through on your treatment," said inquiries coordinator Ruthie Booth. Burlington Labs can tell from the test results exactly how much buprenorphine has been consumed or whether the chart has scraped a lot of the pill into their urine instead of taking it. It's the most-requested test at the company.

The company basically focuses less on screen and more on its "confirmation in action." The Causicos committed to investing 10 percent of the company's profits profits in causes that foster community health, which has generated nearly \$200,000 since the lab launched.



Photo: Eric is not processing samples at Burlington Labs.

"The more successful they are, the more they have been investing in recovery," said Gary DeCarolis, executive director of the Treatment Center of Chittenden County in Burlington. His organization, a 10-year-old nonprofit that offers a safe place for people in recovery to go during the day, has been one of 17 base funderies. Burlington Labs has made gifts totaling \$80,000 to recovery centers in the state, including \$10,000 to help open a center in Newport.

"It is just a wonderful organization," DeCarolis continued. "I don't know what we would do without it."

The company's newest investment is a classification from the state that provides rates for Addison County residents who can't otherwise get to AA meetings or therapy appointments. They don't have to be Burlington Labs clients to use the service.

The DeGrot had been an employee for only a few months when she purchased the site to company leadership. "I didn't take much persuading," she said. "They are all about giving back to the community." She added, "The van is being every day."

Casasco and the company carefully selects employees such as DeGrot. "The people we hire, we make sure they are very closely aligned with what we do," she said. "The goal is a 'welcoming and kindhearted culture.'

The path that brought Dan DiVanna to Burlington Labs was anything but straight. The slim New Jersey native willingly recovered the double life he led beginning at age 13. "I wasn't comfortable in my own skin," he said. "The substances helped."

Academic and athletic achievement came easily to him, so he pogged three sports, house and marriage successfully until he was a sophomore in college and faced opiate addiction. Still, after dropping football, he managed to graduate from college in 2011 with honors, having

majored in finance and international business. "I was hardly going to class," he said. "I don't know how it happened."

At 23, he went to work as a financial analyst at J.P. Morgan. Despite the long hours, he said, "It was everything I thought I wanted," but he couldn't ditch the drugs. "It was making a lot of money, but I spent every last dollar on drugs and alcohol. I was stealing, selling stuff that didn't belong to me."

A year and nine months into the job, DiVanna asked for a leave to try rehab. He ended up at Maple Leaf Treatment Center because he had relatives in Chittenden County. "You just move in Vermont three months, and I meet Milking our Cows," DiVanna said of Mickey Wilcox who can be booked \$300,000 from Ben & Jerry's. Casasco hired him even though he had a felony conviction and is in recovery from substance abuse. Wilcox suggested DiVanna apply for a \$12.50-an-hour job as a bailing clerk at Burlington Labs.

In April 2013, "I took the job," DiVanna said. "They were essentially giving me a second chance."

Now the company's financial analyst, "I have a life today," he said. "I am not slowly letting myself. I am able to be part of something much bigger than myself."

Casasco sees nothing but more growth in the company's future. "We will expand our presence in other states," he said, but promised the lab will remain in Vermont — most likely in larger quarters. From the lab's current 23,000-square-foot, he said, "We are looking at 40,000 square feet with the ability to expand to 60,000."

Casasco expects the number and types of drugs his company tests to increase, too. "Our goal is to serve as many people as we can. We are here to empower individuals to improve their lives."

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South Burlington High to Keep 'Rebels' Moniker

The Rebels will keep rolling in South Burlington.

The school board announced October 10 it is preventing the nickname on grounds the word can have positive meanings. Members said that the desired outcome is a symbol of the constituency two decades ago when the then-tying Confederate Flags of sports teams and related symbols were removed.

But board members agreed they encourage the superintendent to discuss who-sent-who what the idea of a steering committee to continue the dialogue of "facilitating an inclusive school community" according to board chair Elizabeth Fitzgerald.

Drives were in the works to rename the word and now want to keep rolling to name the Rebels a Washington Free Press reporter at the meeting wrote.

The word is deeply talied and the school board should know better than to try and overlook them, they

said. "Shame on you," Mary Brown-Gallery, president of the Champlain Area NAACP told the board. The connotation of 'Rebel' is 'Yankee but nice, that's who it is,' she stated.

Others said the word has much broader meaning than its association with the Confederate South and that it could continue to be seen as a nickname that can open local doors. They see the attack as potentially problematic and off base.

The suburban high school deep in Vermont country stopped the name in the 1980s and displayed regional symbols of the constituency and people complained there were no jobs about 20 years ago. At the time, in a compromise, the school district dropped the flag and stopped playing "Dixie" in football games — but kept the name.

MOLLY WALSH

Burlington City Council: Hold Off on Housing in Enterprise Zone

The Burlington City Council made clear Monday night that it will oppose public housing in the South End Enterprise Zone — at least for now.

A group of art students, business owners and neighbors fought back against the proposal for housing there, arguing that it would make art studios and commercial space unaffordable and new residents would prove incompatible with nearby businesses.

"I have been here and it has been consistent, and Democratic Councilor Chip Morey of the council, Minus Representatve Ward 10, which issues the memo under debate,



At Campaign Kickoff, Kesha Ram Says She's No 'Kitten With Lipstick'

Seven years ago, a 22-year-old California native named Kesha Ram bought a seat in the Vermont House just months after graduating from the University of Vermont.

Right out of the gate, it was understood Ram and Murphy, speaking to supporters of Burlington Main Street Lending, had a mutual, albeit estranged, bond. And a young women fresh out of college was asked: What could I possibly bring to the table?

Certainly some political skills. In a race contested not in Burlington's Old North End, the Democratic state senator defeated Republican incumbent Chris Peckham, assuming the young member of the legislature in 2008. Peckham didn't identify the source of his congressional ambitions in 2008, but the later said it was an anonymous constituent on a news website.

We checked our appointments, but the Wilson with license could win a House seat. Then came an email prepared to launch her fledgling political campaigns. "Please allow me to assure the state and myself that I am committed to increasing my candidacy to be Vermont's next lieutenant governor."

Wilson also emailed last week ago that she's the state's No. 2 job, was the first in the race to held a formal campaign kick-off. Montpelier Democrat Brandon Baker has been campaigning for the post since last spring, while former state auditor and senator Ethan Ericksen (Swanton-Republican) joined the race only this month. Others, such as Sen. Phil Battish (St. Albans-Democrat), Sen. David Zuckerman (Pomfret-Democrat) and Sen. Jayde Harvey (Calais-Democrat), are also considering running.

Wilson, who became a public office in Vermont this year, gave a detailed look at her announcement speech to the editor of *VermontFreePress*. "The bottom line is we cannot continue to ask Vermonters to pay a Vermont premium on their cost of living while they take a Vermont discount on their wages," she said.

PAUL HEINTZ

Although the writer was uninvolved in the council's work, which ultimately supported the bill, the arguments appeared per se. The resolution the council passed called for holding a hearing about housing before a budget. Instead it issued a resolution that "Opposition has diverted attention from the broader discussion of the future of the South End." Mayor Poulin-McIntyre offered a similar explanation when he announced last month that he'd be withdrawing support for new housing there.

"It has become a distraction," he responded. Councilor John Sherman, a Represenative who represents the South District covering the South End and the only other councilor he spoke on the resolution, he supported it, urging housing to be a priority to take over all other uses.

Hence took a strategy different, less sipping. "Any place we propose putting housing, there are objections," he was quoted as saying. "So we want to offer the council process a housing option, perhaps to encourage more housing in order to reduce costs for constituents."

AUDIA FRESE

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OBITUARIES

"A life well spent is a room with a thousand scenes of grace in a thousand auditoriums." —Oscar Wilde
Dr. Kathleen DeSimone, 66, died Saturday, October 10, 2015, at her home in Burlington, after battling breast cancer.

Kathleen DeSimone

BURLINGTON

Mary Kathleen Yostessi, 86, formerly of St. Albans, Henry Green, known to all as Kathleen DeSimone, died in her Burlington home at 36 years on October 10, 2015, just as the leaves were at their most glorious. A former agent in the U.S. Air Force, she was a gracious woman who truly deserved a more dignified name. Kathleen was the wife of Dr. Robert DeSimone, a pediatrician with an eye for toddlers and teenagers with a nose for viruses, and an ear for rhyming lyrical tunes. She was the mother who



Photo by
Lori Koenig

worked with fierce poise, meticulous organization, boundless energy, and a touch of sarcasm. She was a true role model for many friends. Pleasant, even-tempered, and inspiring, both at work and at home. Although she sometimes seemed to come from heaven, she had been in hell. She was born Mary Louise DeJohn O'Boyle-Kennedy on September 11, 1929, in Albany, New York, to Harry Sharpe and his wife, Barbara. Her mother died when she was 10 months old, and she was raised by her father, Harry, and his second wife, Dorothy. She graduated from the Cooper Union High School in New York City and ended up in Los Angeles and later Santa

Monica, California, where she worked as a seamstress. She married a man named Jim Cooper, she learned to sew by the age of 16, and he left. Years later, "Dear Oscar," Freestyle, introduced her frustration with everything there was to make rocket fuel to how she made women's rag. She earned her "gonggo" of "feminist" and "natural" who were needed but not by class. There was a single lesson the boycoutant that spoke so Kathleen DeSimone. Cooper was a rock-and-roll dad who passed for many years with the Cooper family while her closest mother worked at Pima State Hospital. At

Bartons contributing to the bottom an artisan with her bright smile and delicate creases. In her late 20s, Kathleen met among other artists and clinicians, women who then struck her eyes and stayed to last a lifetime, carrying feelings. Signs of memory. Perhaps from a bundle of wild mint, you can think western blues, mountain pouches, trout that are pecker with salmon in its tail, wearing silver moon rings, emerald green curtains, roses before the blue VW bus. All her colors existed at the harness of 10,000 people. "Climb inside her eyes and these eyes stayed up all night at slept in fields of poppies and peacocks. Under vines, trees, with vines cut at her feet, not unlike in Burlington as her painted signs. Her two daughters, Monica and Kathleen, were always in heaven whenever she met them, and always there was Jim, too. Jim, the man who sometimes never came for her. She moved to Vermont in the mid 1980s and began to animate the film Black Sheep with Robin Lloyd and Daniel Knott, and wanted

to be a freelance graphic designer and illustrator. She used her skills to illustrate in Burlington College in the late 1980s. Kathleen began to make magical hats for like Foss Gold Art Auction. Over the course of the next 15 years, she made more than 350 unique masterpieces and was awarded in 2002 the People Award Award for Creative Community Spirit, Burlington, VT. In 2002, utilizing her broad knowledge of traditional pottery, Kathleen began to create her own pottery for the Big Island. Cutouts for which she designed a vast collection including various kinds of animals. She always made appreciated and were ceremonial things, wheelbarrows, painted mugs, old stumps and lights, coloring for barns and theater productions, walls, poems, sketches, etc.

She died peacefully in her home in Burlington, VT, surrounded by her family and friends. Her memorial service will be held on Saturday, November 7, 2015, at 10:00 AM at the First Congregational Church in Burlington, VT. Interment will follow at the Burlington Cemetery. In lieu of flowers, donations may be made to the Vermont Cancer Center, 100 University Street, Suite 100, Burlington, VT 05401.

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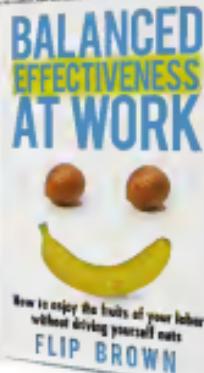
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OBITUARIES • IN MEMORIAM • ENGAGEMENTS • WEDDINGS • BIRTHS • BIRTHDAYS • GRADUATIONS

Page 32: Short Stops in Seven Volumes

BY ETHAN DE SEPE

"If you're looking for a book about writing, flip over to *Balanced Effectiveness at Work*. It offers a wealth of interesting insights and techniques for doing well." —Kathleen, marketing director, *Writing for Success* (Chicago)



Balanced Effectiveness at Work: How to Enjoy the Fruits of Your Labor Without Driving Yourself Nuts

Flip Brown (University of T Publishing),
154 pages, \$16.95

"Without clear expectations, shared assumptions, and defined commitments, we often get confused about where work is at, where it's going, and what's responsible for what."

In straightforward, commonsense language, Brown offers perspectives on and tips for enhancing his readers' effectiveness and enjoyment in the workplace. A business consultant who's also an expert gardener (and former Seven Days contributor), Brown profiles the job situations that will be exceedingly flexible to anyone who's ever worked in an office—and suggests fresh, simple methods for making them less awkward and more rewarding. Lessons on how to set boundaries, how to turn sharp into productive and how to move through managerial blues—they're all here.

BOOKS

The Eastern Question: A Geopolitical History in 108 Maps and Drawings

Ted Danforth (Amadeus), 204 pages, \$29.95

[Fourteenth-century historian Ibn Khaldun] speculated on what caused independent tribes to submit to a ruler to whom they were not related by blood. Introducing the concept of the legitimacy of power, a three-stranded rope in which intertwined religious legitimacy, dynastic legitimacy, and birth—the knock for winning battles.

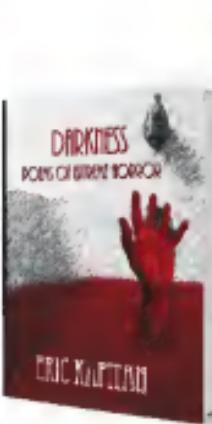
Gardiner, who has part time in Townsend, is a former publisher and landscape painter. The handbound volume to cross Seven Days' desks is a white, big, heavy, framed, lively and simply illustrated root浸rogen the cultural and political divide that has long separated East and West. The book's scope takes in everything from the rise and fall of the Ottoman Empire to the events of September 11, 2001, showing a broad, informed path through several currents in world history.



seven Days' writers can't possibly read, much less review, the horde of books that arrive in a steady stream by post, email and, in some remarkable cases, a flock of trained parrots. So this monthly feature is our way of introducing you to seven recent books by Vermont authors. To do that, we'll characterize each book just a little, and quote a single representative sentence from, yes, page 32.

Indication: here implies neither approval nor derision on our part, but simply that we've a bunch of books, arranged alphabetically by authors' names, that Seven Days readers might like to know about. ☐

Contact: ethan@sevendaysvt.com



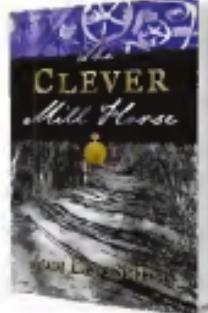
Darkness: Poems of Extreme Horror

Eric Kuperin self-published, 46 pages, \$9

"A place is herebelow before us
such as the blade pierces
through the neck."
(From page 39)

Just in time for Halloween comes the winner of this month's Truth is Telling award. Kuperin, a resident of Derby, isn't raising around when he wants the young and the squeamish away from flipping through *Darkness'* pages. Inspired by the gory art of horror films, Kuperin writes, in his macabre moments, of decapitations, molotov cocktails and interludes—which, when you get right down to it, is the stuff of most of world literature. *Darkness* is no game for kids.

Seven Days has corresponded with Kuperin and is pleased to report that he seems to be a nice, well-adjusted fellow



The Clever Mill Horse

Lee Smith (Copper Press
[out of print]), 300 pages, \$16

When he was satisfied she said, "Keep hearing Deneen's voice, how he always said that once you solved the design you had to get a patient before anyone else saw it, or they'd剽窃 it right off. You could never be able to prove you invented it."

The device at issue in Lee Smith's historical novel is a floor-tiling machine that has the potential to make or break the fortunes of a frontier family set in early 19th-century America. *The Clever Mill Horse*—Book One in a promised series—employs the fictional story of Eli, an sprightly protagonist, to explore the historical forces that shaped a young country. Lee Smith is well qualified to write a book in which plant fiber plays a central role. She's also a vegetable breeder at Wokaria High Mowing Organic Seeds.

People Who Hate America

Karen MacQuenn, *Champagne in Boston*
(from self-published) 144 pages \$15

"You could just ask him things
paint-blank things you had
to put up with around the
mayor and the senators."
(from page 21)

The nine plots in Newark, N.J., in the summer of 1967 provide the backdrop for MacQuenn's second novel, *Stumped*, in the ways of 200 chomping, leering and internalizing badgering development stories. People Who Hate America uses fictional characters to root around in a complex and regrettable chapter in American history.

"From self-published," in other words, refers to Champagne Books' status as a branch of the Champlain College Publishing Initiative, of which MacQuenn is managing editor.



Good Grief! Life in a Tiny Vermont Village

Ellen Stimson, *Countryside Press* 260 pages \$29.95

"What I learned from all of this is that the very measurable lesson that when you don't like the person your adult child is dating, you should just set your house on fire." (from page 23)

The cover of *Good Grief!* — a pair of red track jeans hemmed in a snowbank — makes a visual reference to the similarly be-hemmed cover of Ellen Stimson's first book, the best-selling *Mud Season*. One of the most successful ventures in the cottage industry of Books About People Who Move to Vermont and Draw as Its Rugged Beauty and Charming Isolationism to Learn Something Important About Themselves, *Mud Season* paved the way for *Good Grief!*, in which the author continues to write with Ezra Poundian sass about the early years of her relocated family.



Hidden View

Elizabeth Stebbins Green-Watters Press
260 pages \$19.95

"As we lay in bed at night,
spooned in the dark, exhaustion
cheating at my limbs like
an infestation of persistent
mosquitoes. Hot tolled maple
maple maple."

A graduate of Marlboro College, a songwriter in the Northeast Kingdom and (we're proud to say) the calendar writer for *Seven Days'* sister publication Kids VT, Karen Ann Stinson is Vermont through and through. The songs can be kind of her first novel, *Hidden View*, which, as the quotation above indicates, is set in the mold of Vermont's signature agricultural product: Stinson's literary maple syrup is flavored with unusual extracts, foamy crevices and complex romantic entanglements. In 2002, Stinson published an excerpt of the then-in-progress novel in *Seven Days*; now completed, the book comes out on November 6 from Burlington-based Green Writers Press.



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Grandeur and Bumpy History: A Chronicle of Vermont's Statehouse

BY KEVIN J. KELLER

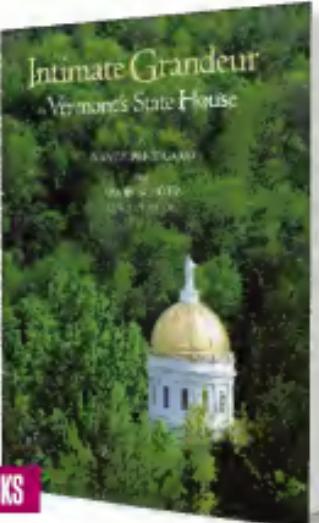
The Vermont Statehouse stands "as a repository for and expression of our history as a state and a people," observes former *Vermont Life* editor **RON SLAYTON** in a foreword to a new book on the building's past and present. Author **MARY PRICE** grants access shows that "Vermonters can take pride not only in the statehouse's appearance but in much of what has transpired inside it."

Both the legislative and aesthetic aspects of the building's history are examined in *Intimate Grandeur: Vermont's State House*, composed with the assistance of state curator **DAVID SCHOLTZ**. The 120-page book, published by **MASSACHUSETTS STATE HOUSE**, includes historical prints and contemporary photos by *Vermont Life* contributor **ANNE WALLACE-MORRIS**.

An approach attributed to Scholtz is the source of the book's title. As Slayton notes in his foreword, the statehouse is at once modest in scale and grand in ambition. That combination makes Vermont's most important edifice a metaphor in store for the state's approach to self-government. "It's hard to hide in this little building," Slayton writes. "It's nice to encourage open government."

The current edifice is actually the third to serve as the home of the state legislature. The first, an unadorned wooden structure, went up in 1808. It was replaced 30 years later by a larger granite building that proved to have an even tinier brother:比any other of New York's World Trade Center. The second statehouse was destroyed by fire in 1857—15 years after its completion.

The process of replacing the burned building proved to be an ugly affair. Grief relates. A political tussle broke out between Thomas Powers, supervisor of construction for the third statehouse, and Boston-based architect Thomas Silsbee, who sought to travel to Marquette to oversee installation of the 100-ton dome and its intricate supports. Powers, a former speaker of the Vermont House, insisted he had the chops for the oversight role and denied



BOOKS

**AS SLAYTON NOTES
IN HIS FOREWORD,
THE STATEHOUSE IS
AT ONCE MODEST
IN SCALE AND
GRAND IN AMBITION.**

Silsbee's permission to take on that task. Silsbee protested, and Powers responded by bringing another architect to finish the job.

The public dust-up "was a scandal of the first order, an embarrassment to state officials and no doubt a source of head shaking by the residents of Vermont," Grief writes.

An investigating committee appointed by the legislature issued a report critical of Powers and favorable toward Silsbee. Legislators subsequently decreed that Silsbee would be identified as the official architect of the building, though it does not fulfill his aesthetic intentions.

The statehouse's look may qualify as "elegant," in Slayton's description. But if Silsbee had been allowed to finish his work, "the interior decoration

would probably have been as munitioned as that of the exterior," Grief suggests. As it was, however, Silsbee's replacement, Joseph Richards, "was free to indulge his penchant for the frolics of Beaux-Arts Revival style," which was characterized by busy ornate detailing.

The brick House chamber has also been the scene of legal spectacles.

Begun in 1815, legislators staged weekly entertainments at diversions from Montpelier's long winter. Most revues presented during those so-called *Boomers' Nights* were harmless enough, but on at least one occasion in the 1930s, the elected representatives of one of the whitest states in the Union put on a blackface musical show, Grief notes.

Many splendid elements do grace the statehouse rooms. Probably the best known—and most admired—is the large-scale painting titled "The Battle of Cedar Creek" completed in 1856 by Vermont Civil War veteran Julian Scott. Also familiar to visitors is the statue portrait of George Washington that now

hangs above the well of the House chamber. Executed in 1827 by George Gaumer, it was among the many items rescued from the fire that destroyed the second statehouse in 1857. The Doric columns supporting the current building's portico are the sole extant survivors of that blaze.

The statue atop the golden dome, probably the statehouse's most emblematic feature, has a story that's nearly as distressing as the tale of the Powers silhouettes' smotherdown.

In 1856, sculptor Lorck Mead designed a 19-foot-tall wooden figure that quickly became known as "Ceres," the Roman goddess of plenty even though Mead had named it "Agriculture." His done-toaper was meant to signify the state's status as a pastoral agrarian society.

A succession of BD Vermont winters nixed the statue, so the legislature decided in the 1930s that it should be replaced.

Sergeant-at-Arms Dwight Dertail argued persistently, however, that the cost of creating something as striking as Mead's original would exceed the frugal state's resources. Dertail, who had been trained as a woodworker, affixed to the head of a new version of "Agriculture," while two jester-like wings were glued with carving the body.

The head Dertail created is "too small for the body," Grief observes. "The once delicate drapery hangs limply and the face looks ridiculous. It is a fail, not a fixer," she concludes.

Architecturahated in the 1980s did not narrate the original "Agriculture," but it did eliminate many of the additions that had encrusted the building's interior. Arthur Wilkins, the founding director of the *VERMONT ARTS CENTER*, joined art historian Daniel Bobbin in planning the restoration. "The wisdom of their crusade to restore the State House is now evident; to all who enter the building," Grief writes in a coda. It is far from reason, she adds, that former governor Grief is dedicated to Wilkins and Bobbin. (3)

Contact: [JELLY@SEVENDAYSVT.COM](mailto:jellip@sevendaysvt.com)

INFO

Intimate Grandeur: Vermont State House by Mary Price Grief with David Scholtz. *Massachusetts State House*, \$35. www.vermontarts.org. 120 pages. 5x8".

THE DYSLEXIONALS



DEAN SUDARSKY

A cartoon by DEAN SUDARSKY. © 2009 DEAN SUDARSKY. ALL RIGHTS RESERVED.

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BOOKS



An 18th-century book from Robert's collection

Judged by Their Covers: A Burlington Book Collection Is Museum Bound

BY RACHEL ELIZABETH JONES

With the press of a button, **KATHLEEN V. ROBERTS** raised the blinds, and sunlight illuminated a room filled with books in her Burlington home. As she could certainly tell you, home wear that day was special: It was the first time Roberts' personal collection had been shown in its entirety, facing outward — the volumes can only take so much light. With prolonged exposure, they would "fade in a week," she observes.

Roberts amassed these 422 books over the past 15 years, selecting them not for their content but for their covers. "This is a history of 18th century publishing," she explained, "a history of how books for the masses were made and decorated."

This was the only time the collection would ever be seen this way in Vermont. At present time, the books are on their way to San Francisco to become an integral part of the American Booksellers Museum (ARM). According to its website, the museum and its archive are dedicated to "preserving a record of publication that has become antiques" and to sharing the history and processes of 19th century bookbinding using functional machines operated by former docents.

Roberts' collection, officially named the Kathleen V. Roberts Collection of Decorated Publishers' Bindings, will provide the museum with an element that it has been missing: an expertly curated selection of bindings made by hand between 1750 and the 1850s.

"For the only one I know that has amassed a collection [like this] for the purpose of study" said Roberts, a former children's librarian at Burlington's Fletcher Free Library and an adjunct professor in children's literature at Saint Michael's College.

Her books are arranged by decade, an ordering system she learned when she studied bindings with Sue Allen at the University of Virginia's Rare Book School. Allen, according to Roberts, "single-handedly put this field of study [of bookbinding] on the map."

Chronological organization of her collection allows Roberts to show how broad historical movements affected bookbinding, which she did for a paper with great excitement. She explained that bookbinders made during the Civil War, for example, used primarily deep green and brown cloth, and had little or no gilt stamping because metal was charged for war efforts.

By the late 1800s it was fashionable for families to keep full library sets in their parlors as a sign of status, but the books were rarely read. The result was elaborately decorated book covers whose pages were filled with sketched printing on cheap paper.

Roberts considers her work "a comparative study of art, history, design and commerce" — no entries left out here. One particularly fascinating artifact is an 1815 salesman's sample for a book called *What Can a Woman Do*. At first glance, it appears to be a sort of Franklin ledger with incongruous pages and different bindings mashed into a unit. In fact, that is not a book as the traditional sense, but a tool for selling books, which the traveling salesman would use to show customers his wares' customization options. This particular sample comes with blind-tooled forms and even includes "The King," a patriotic-filled well-decorated name and taking points for the salesmen.

"There are people who only collect collectors' samples," Roberts and.

She first encountered American Booksellers Museum founder Tim James when she read an article that inspired her to travel to his San Francisco shop, Titus Bookbindery, in 2011.

In the following years, recurrent funding threatened the Titus Titus museum space, which was around the corner from Titus. Through the generosity of a single donor, James received a new exhibition space in the heart of the city's museum district, in the tune of \$2.5 million, which opened in July of this year. Its neighbors include the San Francisco Museum of Modern Art, the Museum of the African Diaspora and the Contemporary Jewish Museum.

"Now the hard part for us is to go out and make this the preeminent collection of its kind," said James, speaking with Seven Days from Lancaster, Penn., where he was viewing some of the earliest American-bound books.

James noted that, thanks to Roberts, the museum will have "an extremely good core collection" of 20th-century bindings, in addition to his 500 plus bookbinding masters, which span several centuries and "almost every European language." Roberts' collection will be housed in a second-floor library at the ARM; she hopes to continue adding to it as she discovers more volumes. The collector has stipulated that the books be shelved independently from other museum texts and kept in their original order at least until her death.

"What's attractive is a lot of collectors that have worked hard for their collections is that we're never going to do worse things, we're never going to add than all," said James. "If somebody gives us bad-binding books, that's all we are. Every good binding becomes pre-couture."

Roberts has been interested in the world of books for a long time. As a member of the **VERMONT BOOKBINDERS ASSOCIATION**, she finds measures of library book sales and collectors' book shows, which she also volunteers. She has been approached more than once by acquaintances bringgaged by inherited book collections of unknown value, but she makes clear she is not in the business of appraising.

Roberts' focus on books as media artifacts offers a stark reminder of what digital content can never give us: something to touch, an object placed in history can be read in its physical details. It's to preserve that broader perspective that she is donating, not selling, the collection. "It's my way of paying back," Roberts said. "This is how mistakes happen."

Contact rachelj@sevendaysvt.com

INFO

www.museumofbooksandpaper.org and www.museumofbooks.org

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Dear Cecil,

Hi, mate. A question from no-capital-punishment Australia: I've noticed how difficult it's become for you guys to get the necessary goop for lethal injections, with chemical companies refusing to supply it, etc. [when a chemical company is worried about its reputation, then yikes], leading to some states mixing their own cocktails, with horrific results. My question is: Why don't they use heroin or some other opiate? Isn't an overdose a reliable way of killing someone, shutting down breathing, consciousness and pain? It's also easy to get and make. If they're not dead, just add a bit more and they soon will be.

Andrew McDonald

Appreciate the attempt to be helpful. Andrew, however, your idea has a couple of fatal flaws.

First, death by opiate overdose isn't as easy as you think. For example, a study of your fellow Australians overdose on heroin found that many rather than slipping peacefully into oblivion, suffered from vomiting, narcolepsy, and temporary paralysis, confusion and delirium. (Wantist vomiting, given enough in itself, also causes the rest of your opiate agonism.) A few experienced long swelling, sweating and singular heartbeats.

Heroin overdose can cause difficulty in breathing, one of your less pleasant experiences. Death by OD is often slow, with

an average of one to three hours between injection and the end.

Then there's the problem of determining the proper dosage. Depending on how much saline since the prisoner has developed a tolerance to pain, the lethal dose can vary by a factor of 10. Dosing is difficult even with drugs used by experts in a deadly basis—anaesthesiologists start with an approximate dose based on the weight, age and medical condition of the patient and then adjust it continually during surgery based on vital signs.

No anaesthesiologist pretends over an execution, the work is left to technicians who may not be monitoring the prisoner at all and don't necessarily know what they're doing. One review of post-execution toxicology reports from Atlanta, Georgia,

and North and South Carolina showed what was likely insufficient anesthesia in 43 of 49 executed inmates, with 20 having scores so low they may have been conscious when the supposedly painless life-ending drugs kicked in.

This brings us to your second, more fundamental mistake: insisting there's a better way to execute someone. A constant theme in the history of capital punishment has been the quest for a consistently quick, easy and painless means of taking a life. Centuries of execution-day horror stories strongly argue that no such thing exists.

Hanging and the firing squad were once seen as humane alternatives to dismemberment, burning at the stake, crucifixion, etc., but it's far to say as one views them that way now. The gallows was likewise thought to be quick and painless, but continual research plus the gross tale reported in this column back on June 12, 1996, persuade me it's possible for a hanged person to be aware for several seconds afterwards.

Electrocution gained favor in the late 19th century as a more humane method than hanging, its greatest advocate a Buffalo doctor who heard about a drunk getting zapped by an electrical generator. But the first attempt was gruesomely botched (I wrote about that, too), and things went spectacularly wrong so often in the ensuing decades that

even death penalty advocates became convinced a better way had to be found.

The gas chamber at one point was thought to be that way. The problem is that any prisoner who doesn't cooperate by taking deep breaths of the poison (would you?) can gas consciousness and suffer the tortures of the damned.

Then we came to lethal injection, which was (again) thought to be an improvement over prior methods. But as is now well known, death can go wrong. Death can take as long as 10 minutes if the prisoner's veins are poor or the line clogs. In the case of the 1989 execution of Raymond Lanier, medical officials messed up the procedure so badly it took 24 minutes for Lanier to die.

Granted, much of the difficulty with lethal injection in recent times has stemmed from widening resistance against capital punishment. The American Medical Association forbids members from participating in lethal injections, as do other professional organizations. A new army of legal challenges has emerged from the manufacturers of the drugs, who won't nothing to do with the practice. In 2013 the US was threatened with an embargo of the critical anesthetic propofol due to the State of Missouri

insistence on using it for capital punishment.

Kentucky, Tennessee and Georgia illegally imported their lethal injection drugs. Some states have resorted to having their employees submit prescriptions for the drugs and paying for them with their personal credit cards. Other law-abiding methods have been proposed, such as "allowing" prisoners to commit suicide.

I can imagine a defender of capital punishment arguing that this is all liberal hand-wringing and that the alternative, namely life in prison without chance of parole, is itself cruel (of hardly unusual). The obvious answer is that it's considerably less cruel than being put to death, rather, for human crimes; it seems justly harsh. Isn't that enough?

INFO

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Dick and Dottie

Traveling north on Route 7, we passed a barn with its side emblazoned with a huge American flag. An adjacent structure displayed an only slightly smaller Sanders-for-president sign. The portrait poster I'd thought was myself!

"What do Vermonters think about Sanders' presidential bid?" asked my customer in the back. His name was Dick Lanza, and he was a hairy-looking older man, perhaps 60. Beside him sat his wife, Dottie. Like her husband, she appeared to embody a verity that belied the pure: indeed, they had just finished a bicycle tour, a vacation choice that could be physically challenging even for younger folks.

When I asked "what Vermonters think," the only student — not to mention securities — response would seem to be "I can't really speak for Vermonters." But of course, I can't help myself; my ego being what it is.

"Well, I think Bernie holds more further to the left than your typical Vermonter but the reason he keeps getting elected — and by wide margins — is because the public respects his integrity and honesty. He means what he says, and he says what he means. And that's unusual and refreshing in a politician."

"Very astute," Dick said. I wanted him and his head couple more in the mix — no pun intended. "You obviously follow politics."

"Top," I quipped. "I mean this is political junkie, with all the drawbacks implied by the word 'junkie.' My response was in good form, and my customer concluded along with me: "Wow, about yourself?" I said. "Do you hang up with such things?"

Dick shifted his gaze. "Actually, I ran an internet devolved in health policy. It's connected with the University of Denver."

"That sounds wonky and definitely timely," I said. "Did you come from a business and accounting background, or from the legal side?"

"Both. I started as an accountant and a lawyer. I've also taught at the university."

"It sounds like you're the kind of person who won't content to remain in academia but would in fact have more of an impact in the real world."

"You could say that," Dick replied with a laugh.

His wife turned to him and said, "Dick..."

"I also was governor of Colorado for 12 years," he confessed.

I COULD HEAR THE LOVE
AND PRIDE IN DOTIE'S
VOICE. I WOULD BET THAT SHE
PLAYED A SIGNIFICANT ROLE IN
HER HUSBAND'S POLITICAL LIFE.

"I was waiting for that to come out," Dottie said, chuckling as she playfully shook her husband's arm.

"Well, knock me over with a feather!" I said. "I thought your name might be 'Bell' when did you serve? Was it the '70s?"

"It was three terms, '73 to '76."

"And you were a Democrat, right? That was a change for Colorado?"

"But, that's correct. I came into office in the so-called Watergate class — a group of us young Democrat governors and congressional who were swept into office in the wake of the Republican scandal. You

could also say we were the JFK generation, inspired by his presidency."

"Watergate or not, I said, "how did you manage to get elected in what was still a conservative western state?"

"Well, for one thing, I campaigned on foot, walking about 800 miles across the state. That went over well with the Coloradans."

"It was covered狂热 by the press," Dottie chided. "My right, he would earn the spot with his barefeet on a fence post, and continue on from there the next day."

"I could hear the love and pride in Dotie's voice. I would bet that she'd played a significant role in her husband's political life."

"How about you, Dotie?" I asked. "Did being first lady of Colorado fill up your time, or have you pursued an outside career as well?"

"Well, the kids were young then, too, but I did, for many years, write a political column for the Denver Post. I still do, occasionally."

"Her writing and advocacy as women's issues have made a real difference," the former governor added. "It was rare now to see the love and admiration on their mutual respect and affection were palpable." And she also found time to earn an MBA.

"So, Governor, what about higher office?" I asked. "There isn't a politician alive who hasn't dreamt about the Oval Office."

Dit did draw my last in the ring in '96, running as Ross Perot's Reform Party primary. I thought it was time to get beyond the Republicans and Democratic parties that were both encrusted, in my view, by cynical interests. Unfortunately, at the last minute, Perot decided to run again, and I lost to him. It was always his party, it turned out."

"Well, you gave it a shot," I said, turning onto 89 toward the airport, the highway alive with traffic. The trees this year — ah, the trees, the sound trees. It took them a while to get going and then, overnight, they seemed to play the last first folioage morning. I felt like Dorothy when she

stepped out into the Land of Oz. The only thing missing was the Munchkins. Maybe next year.

My thoughts drifted to the Laramie's home state of Colorado, and I wondered about their trees. I tried to picture spruce in the Rockies, but my imagination generated only maple.

"What about writing?" I asked. "Have you done your memoir? You were one of the first politicians focusing on environmental issues, if I recall. There's got to be some great stories."

"Well, I have done some writing," Dick acknowledged. (He was bring more than modest. Later that night, I checked his Wikipedia page and saw he'd penned about a dozen books, including a lost one now!) "Recently took an adult education class on memoir writing and have about eight chapters written. It's like pulling teeth for me. I hate to write about myself. The word 'I' makes me physically ill."

"Dick, you can write it any way you want, you know that!" his wife encouraged him. If that was anything, it was of the tenderest kind. "It could focus on all the interesting people you've known. People would love the stories about John Denver and Robert Redford."

We reached the airport before I could prod Dick to give up those stories. I guess I'll have to email the memoir.

Unloading their luggage, I said, "Governor, it's been an honor to meet both of you."

"Well, thank you, Jeronymo. For the safe ride and good conversation." His smile was warm, and I was struck by the grace with which he and his wife wrote their considerable fame and accomplishments. "We lose your little state," he added. "We'll be back!" ☺

All due notice are true, though names and locations may be altered to protect privacy.

INFO

Jeromyo is a former marketing columnist that can be reached via jeromyo@verizon.net. To reach Jeromyo, email hackie@thesunnewspaper.com

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RULES OF THE GAME

How Vermont's green guard protects the wilds

BY ALICIA FRESE

Bells down, last Saturday, two Vermont game wardens nimbly guided a Boston Whaler down the rocky black Otter Creek and onto Lake Champlain, stopping briefly to watch the sun rise. Drag binoculars, they named their intention to haul a handick-chinned woodie strutting in the water that had a bear roamed under it.

"I love to watch a guy's boat," said Warden Dale Whirkle, steering the boat down as if he might be having second thoughts about approaching the duck blind. Suddenly shot! mag out, and, a second later, the warden saw a splash.

That was Whirkle's cue. He brought the boat over, while Warden Brett Jayell sheathed the platform to join two men bundled in coats. The hunters were cooperative as he checked their credentials, but they were hardly chatty. Jayell asked the older of the two how much he paid for his shotgun and complemented him on getting a good deal.

Meanwhile, back on the boat, Whirkle was inspecting their three-Ned hunting lit. He had a dead duck draped over his knee. With one hand, he suppressed its pulsing kick, with the other, he flipped through a field guide to determine duck because most comply with complex regulations. They're entitled to an hour a day but stricter limits apply to certain species. For instance, people can shoot just one black duck per day and no more than three woodies.

"Paddle ducks I know by heart," Whirkle explained, but the bird on his lap – a small creature with a mottled white neck, charcoal bill and brown wings – was less common. He determined it was an old squaw.

The birds passed the test – and so did their predators. Satisfied, Whirkle and Jayell named their boat *seized* and headed back up the Otter Creek.

Game wardens have been patrolling Vermont's land and waters for more than a century, keeping one of the state's most sacred traditions – hunting – in check. That requires tracking trappers and making arrests but, everywhere, including the bushes they stake claim to, benefits from their greater goals: sustaining native fish and game.

Vermont's three dozen wardens are trusted and ranked in cops and have all the same law-enforcement powers. Like other officers, they carry guns and pepper spray. But the enforcement and those bushy field-game warden covers roughly 200 square miles – usually alone and often at night. In addition to catching poachers, they pat down rifle scopes, dispose of رسول, extract bear teeth, arrest people for moonshining under the influence and help state troopers track down missing people.

Lt. Camille Finley, a 25-year veteran who oversees the Northwest region, is a ballistics expert who inspects weapons on how to reconstruct a bullet's trajectory because they're constantly shooting with firearms, game wardens are often called upon to perform this service by other law-enforcement agencies investigating gun-related crimes.

In recent years, the green-clad woodland cops have adopted 21st-century policing techniques – using social media for tips and collecting DNA samples to link the carcasses of illegally killed deer to the meat turned into suspect's freezer.

But age-old traditions endure, too, in the heart of poachers: gathering gunpow-

dered stones, taking in roadside ditchers and setting up snares, to name a few.

When rifle season starts November 16, the wardens will function as boat cops, deputized and unarmed, keeping tabs on the tens of thousands of people in the Vermont woods trying to kill white-tailed deer.

They can count on few things. Almost everyone they encounter will be armed, and none of the "victims" will be able to testify.

Conservation Versus Sport

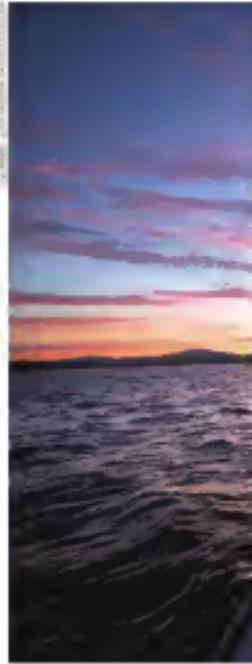
Vermont was the first state to enshrine the right to hunt and fish in its constitution. But by 1779, logging, sheep herding and other human activity had decimated the state's deer herd and other game species. That's the year the state passed its first "deer welfare" law, according to Stanley, who also happens to be the unofficial "warden historian."

Not surprisingly, the first fish and game regulations were not well received. Local "fish warden," as they were first called, simply ignored authority, but some towns simply refused to appoint anybody.

In 1852, George Perkins Marsh, the state's first fish commissioner and a pioneer of Vermont's wildlife conservation movement, made this import to the governor: "The habits of our people are in adverse to the requirements of game laws, which have been found peculiarly obnoxious in all countries that have adopted them; that any general legislation of this character would probably be found an inadequate safeguard."

But lawmakers went ahead and passed a bill in 1864, creating modern-day state game wardens who were then paid \$1 per day. As a result, warden morale, that malus

PHOTO BY JEFFREY M. STONE FOR VERMONT DEPARTMENT OF FISH AND WILDLIFE



Hunting is a local sport





their particular branch of law enforcement older than the Vermont State Police.

In subsequent decades, wardens have played a key role in managing endangered fish and game populations back to sustainable numbers. Hunting seasons are carefully calibrated to keep it all balanced. Overhunting would thin a species too much, and unchecked, nonprofits could run out of food or overrun other species.

Vermont Fish & Wildlife Commissioner Louis Porter characterized the state's wildlife management approach as an "unyielding environmental success story."

Grey squirrels, black bears, ruffed grouse and moose all have their own seasons. For deer, there are archery, muzzle-loader and rifle seasons, with distinct ratio about the number of female and male deer that can be taken.

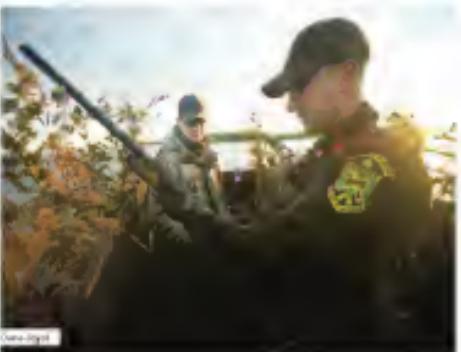
In Vermont, hunting is allowed on private land, unless landowners notify the town clerk and post proper signs around their property indicating otherwise. These days, wardens are busy patrolling land and water in search of illegal tree stands, duck blinds, traps and bait. They conduct regular checks to ensure that hunters are carrying legal weapons and licenses.

Vermont's deer herd is considered healthy by fish and game standards. Officials are more worried about their human predators. Hunters are getting older — a demographic trend affecting the entire state — and at some point those amateur spotters will retire their rifles. At the same time, the combination of suburban sprawl and an increase in the amount of "pound" land has limited the territory that is open to hunters.

There's also the matter of money. Vermont sportsmen currently pay the salaries of the people who regulate them — dollars derived from fees from hunting licenses and a federal tax on sporting equipment fund the warden squad.

For now, though, the enforcement bar is low to the, and in Vermont, they've developed unique specialties in everything from decoy design to tactics. Wardens are sometimes called "fish cops," "shad shufflers" and "ring pigs," but their methods are more sophisticated than people might suspect.

All Over the Map



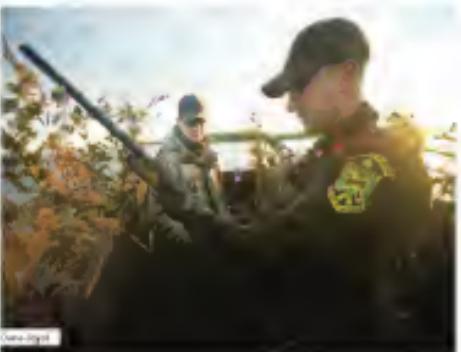
Robert Carrier, 26, moved to Vermont to become a game warden. Before that, the New Jersey native won on a recently signed for the Pittsburgh Knights, standing sentry outside stadiums and player hotel rooms. Carrier has chutzpah qualities — after just four years on the job, he's dropped his T-shirt and Vermont — and his tough demeanor gives the impression he's got no time for small talk.

PHOTO BY ANDREW DAVIS

PHOTO BY STEVE

PHOTO BY RANDI

PHOTO BY JEFF



Carrier, right, is a member of the Vermont Fish & Wildlife Department's boat patrol unit. He and his partner, Matt Weller, patrol Lake Champlain, the Connecticut River and the Mississippi River, among other bodies of water. They're responsible for monitoring fishing activity and ensuring that anglers are following regulations. They also help to enforce boating laws and ensure that boats are safe and properly maintained. Carrier is a former member of the Pittsburgh Knights, a professional ice hockey team, and he uses his experience to help him in his work. He is a member of the Vermont Fish & Wildlife Department's boat patrol unit. He and his partner, Matt Weller, patrol Lake Champlain, the Connecticut River and the Mississippi River, among other bodies of water. They're responsible for monitoring fishing activity and ensuring that anglers are following regulations. They also help to enforce boating laws and ensure that boats are safe and properly maintained. Carrier is a former member of the Pittsburgh Knights, a professional ice hockey team, and he uses his experience to help him in his work.



Wardens can count on two things. Almost everyone they encounter will be armed, and none of the "victims" will be able to testify.

Rules of the Game

In fact, he doesn't. His district covers much of Chittenden County, and among fellow wardens, he has the unenviable reputation of being a "whiz magnet" — meaning he deals with a lot of cases.

Carter has learned to use the urban environment to his advantage. Last December, he elicited tales from the Grand Isle Ferry to assist Alan Baker, a 70-year-old former Burlington cop for smuggling deer he shot at a captive hunting ranch in New York. Carter's preliminary investigation revealed that Baker had been entering the impeded lands a big game hunter, claiming to have killed them in Vermont. Worse, they came from an area with chronic wasting disease, which means they could have crossed state lines.

In a short-lived and less sophisticated d-bus, Carter and some Burlington cops discovered a 12-plant marijuana operation while trying to disrupt a clandestine marijuana run out of the city.

Like his colleagues young and old, Carter relies on social media for leads and

evidence. He declined, however, to discuss his methods out of concern that poachers might find ways to evade him.

Witness Mark Schachle of Wards River was more forthcoming. He recalled a Facebook photo that spurred him to action. The son of a town clerk in his district posted a shot of himself posing with a dead, out-of-season moose — which prompted a visit from the warden. The son was able to prove that the animal had been eating the family's chickens, which meant he was legally justified but killing it.

Schachle spent two decades as radio, first as a disk jockey known as Markie of the Durkin and later as a morning talk show host. At age 40, the well-honed interview with a master in philosophy decided to leave Texas and put his powers of persuasion to a different use.

The garrulous 50-year-old is about as warm and fuzzy as you'd expect a dad, and appropriately, he works with a black Lab, Maggie — "Gooch for short." The dog is trained to track down missing people and snuff out gunpowder traces. To share off his

doghouse, Schachle encouraged a reporter to toss her car keys into a field of high grass. At the command, "Seek," Maggie went searching less than a minute later and found them. In 2011, the lab also located a 77-year-old New Yorker who lost his way in a Creston forest.

Schachle recently found what he had been looking for — a rare hunting on posted land. Schachle returned the next day. He took GPS readings of several illegal tree stands and measured the distance between them and the illegal hunt scattered below — a salt block and a generous spread of partially nibbled apples.

Schachle also found no record of Scott Rags Bomk, mentioned in "the hottest" deer-scent technology on the market, which the rogue hunter likely left behind. Similar laws are against the law in Vermont, Schachle said, but that particular entry is legal.

He had gathered all the evidence he'd need to charge the guy with illegal baiting, unmarked tree stands and hunting on posted land — each one a misdemeanor

if convicted, Schachle said, and the man would lose his hunting license for three years in Vermont — and roughly 40 other states with which it has reciprocity — and pay fines to the tune of several thousand dollars.

Poachers rarely go to jail.

Wildlife CSI

Witnesses tend to be few and far between in the warden's case, but DNA evidence abounds. Before taking samples — which isn't cheap — they'll usually consult with Wildlife Officer Watkins.

Concurrently, Watkins has a PhD in cellular biology known as "Doc" among the wardens' ranks, but DNA evidence researchers that cancer using cells from forensics before coming to the University of Vermont for post-doctoral research on wildlife. Presented from becoming a police officer in England by his own childhood nappingencyallow, Watkins described his decision to abandon made man for the woods of Vermont as "kind of familial." From his spending hours in labs, he'd lost his appeal

Held never hunted — or even fired a gun — before beginning warbler training in 2006, but he survived 18 weeks at the Vermont Police Academy and eight months of field training, in which troopers shadowed different patrols every few weeks.

When he became a warbler, Wadsworth, who now lives in Whitehanger, came daily to make house calls. "Throughout his 2½ years predated his arrival, he trained his fellow warblers on best practices for collecting and preserving samples and for arranging for them to be tested at a UVM lab instead of sending them out of state at a higher cost.

Warbler said people are still surprised to learn that warblers can kill birds by the side of the road or in the season in their frenzies. He recalled an incident last year in which a witness reported that a hunter-education instructor had illegally shot a deer in a protected wildlife area. He took a sample from blood at the scene of the crime. Later, he paid a visit to the instructor, who "had up and down," the warbler reported blood in the back of her truck. "I'm like, 'Can I have some of that blood?'" he recalled. In that case, he never had to run the test, raising the possibility was enough to elicit a confession. "You don't have to be a scientist to know that we can make matches," he said.

Warblers can glean valuable information from necropsies, too. Wadsworth had the right off last Tuesday, but when a trooper called him about a suspicious deer-on-deer incident, he told the officer to bring the animal up to his house. "It only took a few days in my driveway. I've got to process the meat," noted Wadsworth, who covers eight towns in Bennington and Windham counties. High elevation and limited forestland keeps the southern herd small.

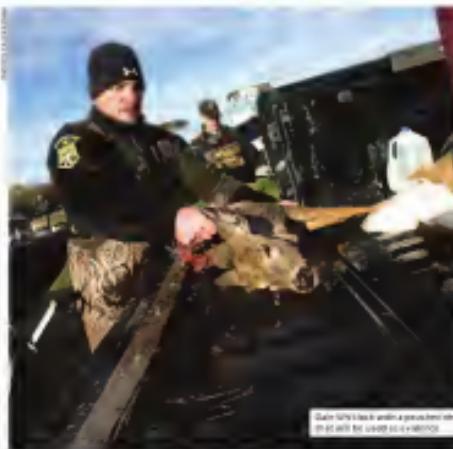
The deer had seemed nervous, and the deer had looked like a little worm, causing the officer to question whether its death was really an accident.

"The first thing I went for was the eyes," Wadsworth said. At the time of death, he explained, "the eyes go almost an indigo color and the pupil dilates. Over the course of time, the pupils will come to narrow."

Warblers typically carry thermometers to get body temperature readings of dead animals. They plug the number into a formula that also takes the outdoor temperature into account to determine time of death.

In that case, Wadsworth, who classify himself as "a bit of a loner," to avoid unnatural operations positively. As Ross Shoppard, an East Hardwick warbler, said of what he pleads to call the "lessees": "They're always creating an opportunity for people to believe as they normally would, in a controlled environment."

Whether it's a bird to be housed in isolation, a family custom, or confused people have fallen for the fake deer — shooting after dark, out of season, from their vehicles or the side of the road. Wadsworth says they arrest the same offenders repeatedly. Former Vermont sergeant-at-arms Stewie Spudloog got busted twice for shooting at decoys. One case went all the way to the



DUSTY PERIN/THE INDEPENDENT
PHOTO BY JEFF LINDNER

more ground, they rely on multiple conveyances. In addition to their fort at ground trunks, they're equipped with an ATV, a snowmobile, a boat and kayak. In the summer, their work is usually focused on anglers and boaters; in winter, they turn their attention to ice fishermen and snowmobilers.

Right now, though, the warblers are often in the woods, enforcing regulations that include how and when hunters can take an animal. They're on the lookout for "mad hunters" or "deer pickers" — people who use headlights and powerful flashlights to locate and capture animals at night. Arnold Maguire, the only Vermont game warden killed in the line of duty, was beaten to death in 1978 with a steel flashlight after confronting a man who had just killed a deer at night; this assailant was convicted of murder.

The warblers are also "raiding decoys," as it's called, to weed out unethical operators positively. As Ross Shoppard, an East Hardwick warbler, said of what he pleads to call the "lessees": "They're always creating an opportunity for people to believe as they normally would, in a controlled environment."

Whether it's a bird to be housed in isolation, a family custom, or confused people have fallen for the fake deer — shooting after dark, out of season, from their vehicles or the side of the road. Wadsworth says they arrest the same offenders repeatedly. Former Vermont sergeant-at-arms Stewie Spudloog got busted twice for shooting at decoys. One case went all the way to the

Vermont Supreme Court, where the judges upheld the enforcement practice.

Setting up such a ring requires patience. Wadsworth and fellow warblers John Hungerford, Wesley Barker and Eugene Stevens recently held a five-hour nighttime vigil in the Lincoln woods, across the road from two flocks deer.

Absolutely star dark, Wadsworth kept

behind a deer decoy and, with surgical precision, pushed reflective thumbnails into the corners of its paws.

Hungerford worked on the other decoy — a buck. He raised it a few degrees and, with surgical precision, pushed reflective thumbnails into the corners of its ears.

Hungerford worked on the other decoy — a buck. He raised it a few degrees and, with surgical precision, pushed reflective thumbnails into the corners of its ears.

When the group arrived at the spot, Wadsworth had selected — a field near where a lone buck had recently been found dead in a pond — Hungerford and Stevens sized him down in their trucks, ready to give chase to potential predators.

Wadsworth and Barker, a former professional fisherman, posted up behind a maple tree, close enough to the road to jump out and confront a potential "client." The pair engaged in vehicular prattle, parking up each time they heard a clattering noise. Apparently, there's a correlation.

It was 25 degrees with periodic hail, and at one point, the 61-year-old Wadsworth,

who has been a warbler for nearly half his life, made a concession. When searching solo, the self-proclaimed defense-tactics maximize distances about most going off-body heat. Not that he — or any other Vermont game warden — would trade the cold-weather rest for a plush desk chair.

The weather on that mid-October night was below zero compared to what they'd endure later in the season. There are legends about post-game warblers lying down during winter naps, covering themselves with a sheet, and allowing the snow accumulation to camouflage them.

The Addison County crew left the scene empty-handed, but no loss counted that taxidermied deer with master neck moldings have the potential to catch criminals.

Cooking out of the woods is equally useful. Not surprisingly, Wadsworth, the former D.L. classmate who a warbler's best asset is the ability to communicate, Hungerford observed, "You catch a lot more bear with honey than you do with venison."

In fact, most Vermont game warblers spend as much time with people as they do in nature. They present at hunter education classes, teach at conservation camps, and deliver goodwill mail to game supporters and people in need. Their home-phase numbers are posted online in Fish & Wildlife publications. They cover line in the districts they cover, and as a result, many constituents know their home addresses.

Tom has disadvantages. Hungerford recently got a call at 11:30 p.m. from a man who wanted the warbler's help getting a skunk from his basement. Unless an animal appears in skunk removal is not a game warden's responsibility.

In 2011, the state charged a man under investigation for deer poaching with paying someone to kill Michael Joseph Majeski's goats. Two were stabbed, and one died. One was shot, but the alleged felon was acquitted.

Being a local celebrity has its benefits. On the way to his dusty storefront, Wadsworth stopped at the Lincoln General Store, where he greeted the woman behind the counter with a hug. General stores, he noted, are a "fiefdom" for warblers. Sporting goods stores, diners and bars are also good sources of info!

Noting that warblers have a "deep understanding" of the semantics they regulate, Commissioner Porter said, "There is probably no group that appreciates the warbler work as much as anglers, hunters and trappers."

Warblers don't need the gratitude for granted.

Wadsworth's last words to the hunters after the dark duck lost Sunday morning: "Thank you for your patience." ☐

Old School

Technological advances haven't fundamentally changed how Vermont game warden function. Much of the job is still "shuffling up and down mountains," as Wadsworth put it. To assist them in covering

Into the Wild

Off Trail: Helen W. Buckner Nature Preserve, West Haven

STORY AND PHOTOS BY ETHAN DE SEPE

Before I even set foot on the wet, rugged Helen W. Buckner Nature Preserve in West Haven, the act of traveling there provided a tantalizing lesson. Tucked into a jagged topographical outcropping in West central Vermont, the enormous preserve is bounded by insurmountable geological features that force visiting Vermonters to cross state lines to New York State before descending back into the wilderness.

OUTDOORS

These navigational challenges illustrate that state borders are largely arbitrary and that mountains and rivers are no places for roads.

Villages are good places for roads, though, and Route 22A, winding through the Chiselplate Valley, took me past hundreds of hay fields, millions of leaves about to ignite with full color and, for Haven's intrepidous Detol's Bowl Speedway, I was headed to the Buckner Preserve at the suggestion of Sam Zehnder, a field biologist with the Vermont Center for Ecostudies, who calls the site her "favorite place in Vermont." Zehnder and Murray McHugh, critical lands manager at the southern office of the Nature Conservancy of Vermont, met me there.

In our email exchange, Zehnder talked up the Buckner Preserve with relish, referring to geology from and fossils that exist nowhere else in Vermont. As a biologist and cohort of Vermont Public Radio's "Outdoor Radio," she knows her stuff. Several episodes of the show are set in the preserve, which is the most ecologically diverse area in Vermont under the Nature Conservancy's stewardship. Rhode island bobcats are home to beds such as whip pine-wills and the rarely seen parrot-billed falcon, an abundance of frogs and salamanders, and Vermont's only listed species, the five-lined skink.

Much dramatically — and, to me, surprisingly — the wooded expanse is also at the northern edge of the venomous eastern timber rattlesnake's habitat. These snakes typically commence their hibernation in early fall, so spotting a rattle seemed unlikely. But the



Plaque on the trail of Tim's Trail



day was warm, so it wasn't impossible that we'd see one taking its last sunbath of the season.

McHugh explained that rattlesnakes used to be more common in Vermont, but their unfortunate reputation worked against them. Until 1879, local snake trappers could exchange the snakes' heads and rattles for a bounty. Now, the reptiles here face predators of a

different kind: a fungal disease similar to the one that has decimated North American bat populations.

"Bullfrogs are very concerned," McHugh said, confirming that the condition has been found in the local bullfrog population.

The moment when summer turns to fall is a bittersweet time to visit thus — or any — wild habitat; signs of decay

were plentiful. Most wildflowers were reduced to senescent stalks, only the vividly purple, late-blooming asters enhanced the edges of the preserve's wet fields. A month ago, those fields teemed with insects; at this point, the butterflies were so few as to seem like interlopers. On spotting a rugged bee that was plainly near its last buzz, Zehnder sighed and said, "Not much longer in their lifetimes."

There is an advantage to visiting in early fall: We saw only one other person, one of the preserve's seasonal caretakers. Even on a bumper summer day, though, it would be easy to find an unoccupied spot within the preserve's almost entirely undeveloped 3,791 acres. That's about six square miles of meadows, ponds, rocky hills, marshes, and a forest dominated by white and red oak, birch, and hop hornbeam. The adjacent Lower Poultney River Preserve contributes another 2,250 acres across two states to form a natural expanse of more than nine square miles.

About half the land in the Buckner preserve was once owned by a single family — the Gidols — who purchased a 1,800-acre tract in 1906. There, they hunted, trapped and farmed, moving their goods to Whitehall by boat that plied the Lower Poultney River and the southern edge of Lake Champlain. In 1994, the Gidols undertook the enormous task of constructing with a steam shovel and uncanny determination, a trade road. The ghost of that old road appears interestingly, in areas where the trees are a little shorter. The family sold the land in 1989 to the Nature Conservancy, which created plagues in their name.

A hike along Tim's Trail — named for late nature enthusiast Timothy Richey — revealed several other plaque-like objects, as well. Biologists have placed numbered slabs of slate, called cover boards, throughout the preserve. Each measures about 2 by 3 feet. Propped up at one end just enough to grant registration access, the slabs are effectively solar panels that provide the warm shelter that snakes favor. They also help the scientists get a sense of the size and health of the local snake population.

I stood with camera at the ready as McHugh lifted several of these panels, but there were no rattlers. The only slithering we saw was that of a lone garter snake, harmless but for the stinky, cloacal musk it defenestrally exuded onto my hand. Northern leopard frogs were in greater abundance, leaping through the still-warmish water at the edges of ponds and marshes.

For the same reason they like sun-warmed alabs, the local reptiles prefer to spend much of their time within the preserve's most distinctive geological feature. The stark cliff faces consist chiefly of quartz, feldspar, gneiss and mica, the last of which is sufficiently soft to form jagged crushing. The resulting dramatic clusters of large, blocky rocks, called talus slopes,



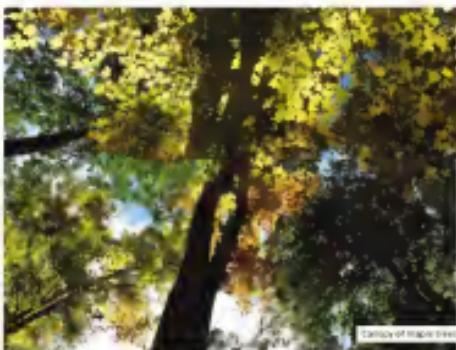
THE ONLY SLITHERING WE SAW WAS THAT OF A LONE GARTER SNAKE, HARMLESS BUT FOR THE STINKY, CLOACAL MUSK IT DEFENSIVELY EXUDED ONTO MY HAND.



provide the shaded nooks and sunny surfaces that are essential to the reptile lifestyle. If it's rattlesnakes you seek, these talus slopes are Vermont's ground zero.

In the woods, other reveals make their presence known, even if the creatures themselves are hard to spot. The beaver dams putting up from the marshes were easy to see, but, without McHugh's insights, my untrained eye wouldn't have peeled up on other signs of animal activity. He pointed out a branch that flared just a few feet from one of the dams; its greenness indicated recent activity, its location, the beaver's regular aquaculture. McHugh drew my attention to a slope slothing the woods, where many tilted trees have tallish gnarly marks — the beavers' preferred lumber mill.

Larger critters frequent the preserve, too:



Rocky knoll at the foot of Bald Mountain

"One of the projects we're working on, as a partnership with Canada and the New England states," said McHugh, "is a corridor for large mammals to pass. There isn't one; on top of all the biodiversity you find here, this is a corridor for large mammals: moose, bear, bobcat."

Before passing to eat lunch by the side of the unpaved access road, Rabounds, McHugh and I noted another striking topographical feature of the preserve. A short hike in the shadow of Bald Mountain brought us through rolling, well-worn cultural meadows. These fields are so vast, and so distinct from the cliffs, marshes and forests, that it was hard to believe they are so near. Local farmers have an arrangement with the Nature Conservancy to harvest and sell hay from the meadows, and the cylindrical bales scattered about the fields were a country-store pictur-esque.

For its remarkable diversity, the preserve is one of the Nature Conservancy's flagship properties, according to McHugh, and the organization is working on ways to attract more visitors. There's a double-edged sword, he acknowledged — a fact confirmed by the empty bins of fuel oil and propane that sit out along the roadside. Even worse, said McHugh, "A fellow in Vermont paid someone to take a truckload of gasoline to the roadside station. To save money, the guy brought it out here and lit it on fire. He actually started a wildfire, and it burned all the way up the hill!"

The incinerator was caught, but the damage had been done.

Driving home, as I retraced my car's earlier path out of the preserve, I considered once more the near randomness with which humankind has attempted to impose order on the natural world. The concept of a state line is meaningless to a garter snake or an oil tank or a tree.

The roundabout route was a minor inconvenience, but I really couldn't complain. The more far that I could hop in a car and visit the Bednar Preserve was incredible. Long before there were roads and gas stations and fence posts, every single place in that mapless world was a wilderness alien to the preserve. If frustrating human access is the way to keep it wild, that seems a fair trade-off to me. ☺

Contact: erik@vermontday.com

INFO

The Horace W. Bednar Nature Preserve at Bald Mountain lies at the extreme southern edge of West Haven, a few miles from the junction of Routes 101 and 103 in Marshall, N.Y. It's open to foot recreation; motorized vehicles are prohibited.



Jon Woodman cleaning metal and stone off a headstone.

Grave Concerns

Vermont's cemetery stewards are often headstone heroes

BY ALICIA FRISSEY

On early October morning, Jon Woodman strapped a yellow harness around a leaning headstone in Richmond's Old Village Cemetery. The harness was clipped to a pulley system set up nearby, and as Woodman casually tugged on a chain, the marble slab lifted. Twenty minutes later, the stone was back on the ground and upright.

Normally Woodman works alone in out-of-the-way cemeteries. That day a crowd of dozen, invited by the Richmond Historical Society, watched as he washed away decades' worth of mold and lichen from his next patient: a large granite slab.

Over the past few years, the Colchester resident has restored roughly 100 graves belonging to Vermonters who fought in the Revolutionary and Civil Wars. And Woodman isn't the only local who spends countless hours tending to the tilting, cracked and tipped headstones of long-dead strangers.

Most Vermont towns appoint cemetery commissioners to oversee basic maintenance — such as mowing and

sewage handling — at larger cemeteries. But those septuagint officials can only do so much with their modest budgets. Vermont has more than 3,000 documented cemeteries, many of which are too small to merit a commission. And workers are hard to find because — frost and snow destabilize them, especially those without grave foundations.

Picking up the slack is a loosely affiliated group that includes commissioners and self-appointed cemetery stewards — all committed to tending some of the state's most dilapidated headstones on their own time.

One of these is a corrections supervisor who puts minutes to work in abandoned cemeteries. Another is a retired history teacher turned-steward who restores stolen headstones. A third is the granddaughter of the founder of an organization called the Vermont Old Cemetery Association (VOCA), which cobbles together money to fund restoration.

Woodman, a 58-year-old former Burlington firefighter, at first seems an unlikely cemetery detective. When one of

his operators asked how he got involved in gravestone restoration, he responded matter-of-factly: "I just something I started to do," he said, noting that he's never been a "history buff." Solidly built, with a graying headliner mustache, he talks with a florid accent unspotted by three decades in Vermont.

Woodman explained to the small crowd that he moved caskets as the sole while working as a firefighter. After retiring, he started fixing up gravestones because it was more exciting than moving. Now he runs a one-man restoration business, J. Stoenes-Off, and is hired by towns and civic organizations to minister to particular cemeteries.

Repairing veterans' stones is a side project that started after Woodman found a headstone for the cemetery maintenance company at which Deborah Bernick worked.

A genealogy enthusiast who consults on cemeteries to be "galleries of stone," Hardy had tracked down five of her New England ancestors who fought in the Civil War. It bothered her that many of their contemporaries' graves were

overlooked, she said, so she prodded Woodman the idea of raising money to restore Civil War veterans' stones.

Now he does the repair work while she finds donors and researches the soldiers' past, using town records, online military databases and pension records. Woodman said he gets some compensation for his labor, but most of the money is used to purchase materials.

At the Old Village Cemetery, Hardy, clad in a purple sweat and cable-knit sweater, snapped photos on her phone and intoned excitedly to Woodman's work.

During an interview days later, Woodman was equally elated to be described as an upcoming project: He and Hardy hope to persuade local gun clubs to donate enough money to purchase a granite headstone for Amos Butler — one of the original "sharpshooters" in the Civil War, buried without a stone in Burlington's Greenmount Cemetery. "It concerns you," Woodman said.

No one knows that better than Charles Marchant, a Vietnam War veteran from Cummington who came to Townshend in the early 1970s to teach history at Lefland & Gray Union High School.

Now 71, Marchant never intended to become a custodian of local cemeteries. As he recalls, he fell asleep during town meeting in 1973. As a joke, his friend nominated him to serve as cemetery commissioner, and residents elected him to the unenvisioned post while he slept. Before four decades later, he still holds it.

Marchant did have prior experience in cemetery work; his grand-aunt was a church sexton, and Marchant and his cousins used to assist him by trimming the grass around the gravestones with scissars.

In his summers off from teaching high school, Marchant did cemetery maintenance, which, like Woodman's association, evolved into a part-time墓地 restoration business.

A wooden castle will inevitably decay, Marchant explained, and "if it deteriorates, it creates a cavity." Frost fills that cavity during the winter and, when it melts, the grave tends to tilt. Another problem, he said, is the weeds that take up residence in the holes.

Residents and frost aren't Marchant's only adversaries.

Speaking by phone after an evening cemetery commission meeting, Marchant explained that he sometimes finds himself doing his job in antique stores. He frequents them seeking worthy candidates for his postcard

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collection, which currently numbers 20,000. But he also keeps an eye out for potentially stolen gravestones and other funerary objects, often identifiable by Victorian era death symbols such as a weeping willow, melting hearts, sleeping baby or broken fruit vines. When he comes upon such a relic, Merchant puts down a description and then researches its provenance.

"I usually do not confront the shop owner right away, because, if you do, [the object] will disappear," he said, meaning the item would be taken from display and diverted on the down-low.

When Merchant's gravestones or search audience foul play, he's dogged about bringing justice to the internet. Selling purloined funerary objects, he pointed out, is a felony.

The graveyard vigilante保管人 believes he recovered a giclee in a Newbury antique shop and determined it belonged at the gravestone of Emily Dickinson's father in Amherst, Mass. Using receipts, police traced the giclee back to an antique dealer who sold it in the 1970s. That dealer died last, however, and the case went cold.

Right now, Merchant is trying to trace the origin of a headstone belonging to an Jason Fox. Currently sitting in his yard, it was discovered to be fake by the Windham County Sheriff's Office, where it had been in evidence storage for years. Merchant determined that Fox's husband had been a soldier in the French and Indian War, and he has a hunch that she was buried in Wilbraham, N.H.

Late Moreland, then-Giffen's former history teacher with a commitment to giving Vermont's long dead their due, laid off from his teaching job by budget cuts, the Retired resident is now the interim superintendent at the Marble Valley Regional Correctional Facility, where he makes the most of both his scholarship and criminal connections.

Under Giffen's watch, inmate work crews regularly tend to local cemetery sites — in do dozens of various ages. He recruited the Mount St. Joseph Academy football players to repportion a 200-plus pound monument that was tilted askew — and to plant football bulbs around its base. Giffen has also put the Cardinal University football team to

work, and he regularly delivers history lessons to middle school students while they apply epoxy to broken stones.

Giffen is in his mid-fifties and serves as president of VOCA. "We don't have a lot of money," he said, but "we are very savvy."

The late Leon Dean, an English professor at the University of Vermont, founded the association in 1968 to preserve abandoned and neglected cemeteries. Today it has several hundred members — including Merchant and Dean's granddaughter, Dunn Lerry — who meet twice a year.

Lerry, 51, of Charlotte runs a housecleaning house-and-pet-sitting business. She also carries on her grandfather's legacy. Her family regularly tends to a Marathon cemetery where some of their ancestors are buried. And Lerry serves as VOCA's grants administrator; in charge of doling out upwards of \$750 to individuals or groups who have worthy restoration proposals.

As those cemetery caretakers age, they hope new enthusiasts will pick up the mantle.

Lerry noted that it's been challenging to get people to follow through on their grant projects. She cited the example of one elderly woman whose project was denied when one of them died.

Merchant observed that VOCA attracts some younger people, and younger people in general don't think of these things until they are older.

Giffen is working hard to dispel the notion that he and his ilk are "moebed cemetery people." During one conversation, he tried three times to persuade this reporter to join VOCA, pointing out that annual dues are only \$18.

Though VOCA's membership skewslight gray, Giffen marveled that it's not all old people. And he was most hopeful for the future of cemetery stewardship. When someone emailed him a 3D-printed cemetery after losing power on a high-speed ice storm, he noted, his student volunteers were the most "surprised" about the damaged headstones.

Contact: elinaj@seventyfirst.com

INFO

Learn more about the Vermont Old Cemetery Association at vocta.org.



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Red Herring

Comedian Kathy Griffin on comedy, politics and torturing Anderson Cooper

BY SAM ELLIS

I had a bunch of questions ready for my recent interview with Kathy Griffin. Preparing to speak with the Greenwich and Emmy-winning comedian, actress, author and talk-show host, I researched the ins and outs of her career. I dug into her early days with the Groundlings theater in Los Angeles, her ever-expanding stint on the NBC sitcom "Saved," her time hosting the Bravo reality series "Kathy Griffin: My Life on the D-List" and her often outlandish appearances with finely costed CNN anchor Anderson Cooper on their New Year's Eve TV specials. I wanted to talk to her about her LGBT activism and, of course, about our experiences as kindred ginger-women.

Griffin had other ideas.

The comedian, who appears at the Flynn Meets Griffin in Burlington this Friday, October 10, began our 20-minute phone conversation by gulling me on recent articles I'd written. It seems she's been busy, too. From there, the conversation took all sorts of twists and turns, and I essentially threw my notes on at attempt to keep up with her manic pace:

In a way, the interview was a reflection of Griffin's life, art, Schools in, where she prides herself on making each of her shows unique. Just as the digitized Cooper can never be sure what might come out of his cohort's mouth on *NFL*, audiences at a Griffin standup show can expect only the unexpected. As I learned, that goes for journalists, too.

Take it away, Kathy.

SEVEN DAYS: Hello, Kathy Griffin!

KATHY GRIFFIN: Hey there, Dan! I'm glad you called, and I love that you're speaking to a fellow ginger.

SD: [Laughs] I'm glad you mentioned that, because being a fellow redhead was one of the first questions.

KG: First, let me say that I also love that you're a real journalist.

SD: I don't know if I'd go that far...

KG: Let me tell you that I did this interview a couple of weeks ago, and I thought I was really funny. But the interview resulted, my goddamn testicles were like, "These are the four questions I was supposed to ask her." Do you want to know what the questions were? You're

you're an actual journalist, which makes me giddy?

SD: Yes, I do.

KG: The questions were "When did you know you were funny?" like, really?

SD: Oh, no.

KG: And then, "What comedians do you look up to?" like, why don't I just send you a premium? But I do have a question for you. Based on your *Bette Midler* piece, are you pro-Bernie? Do you feel it's your Vermont day? Are you open to Hillary? Are you excited about President Obama pre-tempo?

SD: That's an interesting question. If I don't say I'm pro-Bernie, I'd probably get run out of Vermont.

KG: Is the same true, as a writer, and a woman in a male-dominated field like stand-up comedy. I also would be running if I'm not pro-Hillary. So I am leaning *ReadyForHillary*.

SD: Right. I think the most excited for the debate season.

KG: Hosted by my boyfriend, Anderson Cooper!

SD: Speaking of that, I had a friend at his birthday party last week. Were you there?

KG: No, I'm sure he invited Madonna and me, I've been telling him, like, "Why do you bring Madonna for your birthday?" None—none percent of my texts to him are, like, Dear fucker who sleepwalks for Madonna, I'm on you. Then there's an awkward pause and he writes back, like, It's like he's slowly dying inside because he's not sure if I'm kidding.

SD: Well, you're probably not the first woman to be disappointed for Madonna.

KG: And she's probably one of the only women I'd allow myself to be cheap for. As it was, I was probably giving Madonna a big dance while I was at home in my pajamas crying and looking at his early casting megablog.

SD: [Laughs] Aw, that's so sad.

KG: Whatever. His mom [Edie] Wonderchild is so much cooler than he is.

SD: Really?

KG: Oh, yeah. One of my favorite things no taster loves with a resounding bim is that he'll never be as much fun as his

90-year-old mother. He does that thing where he runs his hands through his perfect grey-for-hair and goes, "I know." Tell Madonna that, once she meets your mom, it's over! It's a very mature exchange we have. Hey, do you have any real questions?

SD: Kind of. Hennessey. Are you a natural redhead?

KG: Does the expert match the client? Yes. And the crown molding.

SD: I'm not even sure what that means. I ask because I got asked that all the time. And I feel like there's this weird anti-redhead/redhead lately.

KG: Here's what happens when you try to oppress a people. And I'm gonna go ahead and put redheads in with oppressed groups.

SD: Oh, Jesus.

KG: I usually think that the "we're on progress"—which was, of course, a pick in "Boobie Queen"—I think people feel a little bad for us now. I've had people be like, "Are you OK with the way we're going?" I'm like, "Yeah, I'm good."

SD: Have you heard Tim Meehan's song "Prejudice"?

KG: Is there anything about prejudice against gingers?

SD: Yeah, yeah. It starts out as this moody piano thing, and then it's talking about this terrible word that carries so much heat.

KG: And you think it's the N-word?

SD: Yeah. Not a ginger.

KG: There could be a felon again much with you, me. And magnet.

SD: This is really going to a dangerous place right now...

KG: Back to me and my face and my nose!

SD: Right. So in a recent interview with National Public Radio,

Radiolab said that you're the tea-time bazaar for every show. That doesn't seem possible.

KG: Oh, really? Are you reading my greatest?

SD: [Laughs] Well, I was just thinking about how a couple of years ago everybody made a big deal about Louis CK writing an hour every year.

KG: Oh, now. A new hour every year? That really sounds my kinda off.

SD: [Laughs] Is that really

do茶时间 bazaar every show?

KG: I have an impressionable background, so it's innate. Coming through the Groundlings improv group, and I never taught them. I was in the Groundlings with so many ghosts that you had to lead to lead. I was in the Groundlings with the late, great Phil Hartman. We'd never leave town. I was in it



with Will Ferrell and Chen Osiri, Jon Lovitz, Molly Shannon. Those were my contemporaries.

KG: So you learned improv before standup.

KG: I did it, so my mother would say, audience participation. I was in the drama company, and it was very competitive. We had four shows every weekend, so I'm used to working nights and live performing, and I loved it. I've never really done jokes. It's more stories with punch at the end. Sarah Silverman called me a misnomer, which I love.

Anyways, I was doing the Friday late show at Groundlings, which is an experimental show. And I had a dinner come up and tell me, "We're running late. Just go up and talk." So that was the first time I really did standup. Then every week I would open the show with a funny story that happened to me. So that's how I got

I'VE ONLY KNOWN THE KIND OF STANDUP THAT IS DIFFERENT EVERY NIGHT.

KATHY GRIFFIN

In the habit of making each show different. I didn't want to base, like, a perfect two- or three-minute chunk. It was an improv thing, because it was unacceptable to do the same thing twice. And I found that I was way better at that than being a sketch artist.

So Lisa Ridgeway came up to me one night and said, "I think you're really good in the 'Groundlings.' " And I was like, "What is that going, Lisa?" And she said, "But I think you're way funnier as yourself!" And that was really encouraging to me.

KG: So Phoebe from "Friends" is the reason you started doing standup?

KG: Sort of. Then I hooked up with some other Bridging comedian names Jasmina Guroilo and Margaret Cho and we put on these shows in theaters. And because we were so desperate to be seen, we would charge a dollar. And the back was that every week it would be a totally new show. I've only known the kind of standup that is different every night.

KG: Still there must be some overlap in the stories.

KG: I'm doing 80 cities on this tour. So, no, I don't mean that I'm doing a lot, too many. It's just that every night there will be some new stuff, and each show will be different.

When I did my Broadway show, Kathy Griffin Wanted a Baby — it was very safe — one of the things that I had fun doing was challenging myself to do at least a new 15 minutes. And I don't have an opener, because I don't set that up, so you can probably tell from this interview.

KG: That makes it way easier as my act actually.

KG: [Laughs] The other thing is that someone like Louis, his set is way more polished. I do a much touring that I have to come up with new material all the time. I've done 25 standup comedy specials. I'm in the fucking Guinness Book of World Records more than any of those boys. I've had years where I did four specials for television. So when you have to do a new hour every three months, you get to the habit of reworking up the material. And I love it. And this year, with the political landscape, it is beyond an embarrassment of riches.

KG: The whole thing does seem like a real-life "Saturday Night Live" sketch.

KG: I feel like president-elect Trump. Because the very notion of the Donald, while funny, is mostly horrifying. And the idea that I have friends friends who think they're being funny because they think Carly Fiorina really knows how to stick it to the boys, until I remind them that the day she let 30,000 people go from Hawley-Friedkin and raised \$20,000,000, she also took her \$42 million parachute. Maybe she's not the funniest here we thought. So that's that. And on top of that, I have to keep track of the Buggars and the Kardashians.

KG: That seems like a full-time job.

KG: I'd like a little credit. I was on the *Groundlings* when they were 16 and touring. So don't start with me, Louis CK. Now that there's 49, I'm still on the tour. And I'm afraid to set the expression "as your age," considering what we now know.

KG: And now that's any time.

KG: What I have to tell you is that what I'm looking forward to about Vermont is that it's a small state. They read the paper, and they're up on everything. When you're doing 80-cities, you have to adapt for each place. And I think I'll know the town in Burlington. But you guys will let me know within the first minute. And I will be on my phone up until the show starts, making sure that people I was going to talk about aren't not dead. Because that happened. I start doing a show, and by 10 o'clock the person is dead. I live on the edge, Dierf!

INFO

Kathy Griffin performs on Friday, October 20, at 8 p.m., at Flynn Center Stage at Burlington, 327 Church St. \$35-\$45.



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Mother Load

Theater review: *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, Middlebury Actors Workshop

BY ALEX BROWN

To create a flawed character, a playwright has to build someone whose foibles are severe enough to be worth investigating but not so loathsome that the audience lacks sympathy. Paul Zindel threads this needle in his 1964, quasi-autobiographical portrait of his own mother in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. The Middlebury Actors Workshop is presenting the iconic character study at the Town Hall Theater.

Beatrice Blumsofort, long divorced and largely disappointed by life, is raising two adolescent daughters in the decaying Brooklyn storefront that once housed her father's vegetable business. The house is a mess, and their meager income is generated by a series of boarders who arrive near death and leave Beatrice's daughters, Tilly and Ruth, with memories of their creepy influences.

Tilly is withdrawn, socially inept by nature and quickly fascinated by science, an interest her mother tries to encourage. But Beatrice needs to keep Tilly out of school to assist her with the capricious endearments that pass for housework. Ruth is a wild child prone to convulsions, histrionics, and the bright flippancy and right answers she intends as intelligible beacons to her.

Beatrice's continual disappointment and sour neglect of her daughters are severe enough to make her an abusive mother (she's written off their prospects and lets them know it). But this isn't a play about bad parenting; it's about an adult whose disappointment has curled into bitterness and finally erupts as anger. This production stops short of reaching all that rage, steadfastly keeping the character sympathetic.

The play won the Pulitzer Prize in 1971 and has a long-running off-Broadway success. In this production, director Ethan Brown focuses on the characters, staging scenes with simple blocking. At times, the performers dig deep into the character's desires and dreams, but Bowen, and Mary Wheeler who plays the part, ultimately flinch from unmasking Beatrice's darker side.

Brown may have worried that the

THEATER



audience wouldn't care for a woman incapable of finding pride in her own children. She starts the play with a vision of her own青春 in which the mother can beaten her children. Zindel's set is never this sentimental, and Bowen's addition and other touches give the production a contemporary feel. Many viewers are likely to prefer that to a depressing portrayal of a woman capable of being cruel.

Wheeler plays Beatrice with a light touch, barefoot and bloated in a shabby hotel room, her Beatrice has a jingly energy that's more distressed than malevolent. Wheeler's strongest conceit is her recollection of her father, whom she recalls growing vegetables from a horse-drawn wagon. Here she shines, transformed by memory like her namesake cracula came off as the last man of a self-satisfied person, not withering nemesis designed to wound. Overall, Wheeler presents Beatrice's problems as excuses for her behavior rather than as experiences that still resonate.

As Tilly, Vivi Taube-Heiss handles a difficult role that's anchored in two extremes: a timid girl cowering from her mother's tyranny, and an idealistic teenager who glorifies her own importance while contemplating the atoms that link her to the stars. Taube-Heiss has the courage to push wholeheartedly in each direction. Her eyes alone when describing a science class, though her enthusiasm is perhaps overdone, closer to inflation than inflationary stratification. She's more adept at showing Tilly's previous relationship with her mother, where nurture makes the emotion more powerful.

Ruth is the destabilizing force in the family, and Francesca Blanchard plays her as a frizzly spouting lies. It's a gem of a performance. Blanchard gives her a strong physical energy, putting Ruth on that edge of crazy that makes an audience wonder just how far this character will go. As both brothers turn mood to mood, Blanchard connects perfectly with the other actors, pushing each moment to the snapping point.



Left to right: Veronique Horne
Mary Wheeler, Phillip Janis

and adds uplifted beams that shoot off in jagged edges to show the building's decay.

Telle's science-for-project provides the play's title. She studies varying degrees of radiation on mangroves and grows flowers that range from withered to normal, with odd and sometimes beautiful mutations. As a metaphor, this is a skelethomeric or such a metaphorical play, but these characters earn the parallel to the crazy blossoms that all find with wonder.

The play's plot involves little more than the consequences of Telle's appearance at the science fair, but the story is a deep look at Beatrix's searing effect on her daughter. Beatrice attracts and repels. She's fascinating as she staggers, never able to hold the countervouch-

THIS ISN'T A PLAY ABOUT BAD PARENTING; IT'S ABOUT AN ADULT WHOSE DISAPPOINTMENT HAS CURLED INTO BITTERNESS AND FINALLY EMERGES AS ANGER.

To lighten the play's tone, Bowen develops comic flourishes in two small roles. As the matron hoarder Nancy, Parry Smith turns the character's shuffles behind a walker into unerring patterns of movement. And Smith's lovely ability to elongate a simple gesture expresses both the character's age and her isolated place within the household.

As Telle's competition, Cheesoh Small has one sentence-fair speech with which to make an impact. She starts with an exaggerated big tilt, as if rising up the high school audience to win them over. It's a lode over the top, but Small neatly accepts the character's abject cringing to win.

Marsden's stage lighting design works a brief well series with intense color and projections of stone and galaxies. Abrupt lighting changes are often more intense than the mood change, but the power suits the large stylized set.

Robert Robson's scenic design conveys the sense of a shabby storefront

against the blues life that don't fit. She seems to have enough spirit left in her to make a comeback, but her preoccupation with her own woes leaves her lambasting to self pity. And she's truly callous, capable of using her own children as stand ins for what we and her. This production concentrates on frightening her, but you are likely to forget her as

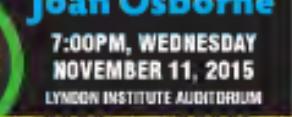
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INFO

The three-act drama plays on Main in the Melting Pot, by Paul Zindel, directed by Karen Brown, produced by Hasty Stage Company. Thursday and Friday October 8th and 9th 7:30pm, at Seaverday Theater in HastyStage 1001 Seaverday Rd.

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A Day in Hollywood, a Night in the Grave

Deceased celebs share deliciousness from beyond the veil BY ALICE LEVITT

My fascination with novelty cookbooks began early. I can clearly recall a bittersweet summer day at the pool when 4-year-old Alice was too busy reading *DC Super Heroes Super Healthy Cookbook* to have any interest in swimming.

The 1984 book was my introduction to the quality that recipes endorsed by celebrities (real or seriously avert) always worth making: its exceptional design blended some hot images with photos of real, disappointingly healthy versions of kid favorites — such as Sugar Crafts Hostess Cookies, coated in wheat germ and baked, according to the illustration, by the heroine's pantomiming guru. The book's contents were so readily appealing that my mom wouldn't even consider snapping that my mom wouldn't even help me make Hostess's disgusting-looking Egg Birds — dry scrambled eggs plated in the shape of a bird.

But as I got older, wiser and perhaps so did my taste in celebrity cookbooks. Reading about Nathan Lane's turkey meatballs in *Paul Shaffer's Table* in the *Wall Street Journal* was, well, but an amateur culinary historian, I found it was more interesting to see which famous authors had left this mortal coil. What did the dead eat when they were still engaged in the daily trials and capacious required of living beings? I wondered.

Apparently, I'm not alone. Frank DeCaro's *Dead Celebrity Cookbooks* has been hot sellers since the first one appeared in 2011. The appeal is similar to that of a celebrity autopsy photo, but less gory — and edible.

Any fan of vintage horror or old-school cookbooks will tell you that the panoply of my favorite dark genre is *A Treasury of Great Recipes*, written by Dr. Phillips himself, Vincent Price, and his wife, Mary. The elegiac 1966 tome, complete with seven silhouettes to mark famous pages, charts the couple's international travels using menu cards found at the best restaurants from Mexico City

to Paris. Price clearly didn't mind it, but fans of his spooky cinematic persona wouldn't help but bleed out the巷. In a description of New York restaurateur Liebow's steak tartar, Price writes, "One of the pleasantest ways [of] to lose weight is to go on a raw meatbath for a few days."

After a decade of watching me make a hash of her well-loved copy of the book every time I visited, my grandmother ceremoniously presented it to

me last Thanksgiving. I was mortified by what I knew was a defining dietary moment. To honor the tradition, I've left the signature dishes on the stained pages with recipes for Knafehshamra and apple pancakes.

The introduction of the *Price* to my personal collection only intensified my obsession with re-creating dead celebrity's foods. For example, I now associate

Ben Stiller for roses with olive-and-flaxseed-crusted leg of lamb that I do with her charcuterie

bouquet. "The Golden Girls" I found that recipe, shared in her son's women's sheer, online.

The internet has opened up a whole new world for us culinary ghosts, helping us find both fascinating recipes and obscure books. Without a web search, I would never have discovered *Can You Take the Heat? The WWF Is Cooking!* It reveals that nearly 500-pound deceased wrestler Vicuna got that way in part due to a horrific no-bake cookie recipe. He could maintain calories without even raising as the name. Other recipes have come my way from friends and family.

Here, I've collected (and lightly edited for clarity) a few favorites to add flavor to your *All Saints' Day* celebration. Be sure to leave an even portion for the recipe's authors. You never know who might show up.

Vermont Cheese Soup

Contributed by Paul Shaffer, owner of New York's Four Seasons, from *A Treasury of Great Recipes* by Mary and Vincent Price

On a formal menu like the one at the Four Seasons, this rustic dish gave Price cause to call it "offbeat" and "rather far out" but Shaffer says it should round a classic meal to become a staple for retrospective viewings of *The Tingler*.

8 cups chicken stock
1 leek, chopped (white part only)
1 celery stalk, chopped
1/2 medium onion, chopped
2 tablespoons cornstarch
2 tablespoons cold water
1 cup shredded sharp cheddar
1/4 teaspoon white pepper
1/8 teaspoon nutmeg
1 egg yolk
1/2 cup cream
1/4 cup dry white wine

Bring stock to a boil and add vegetables. Simmer soup for 45 minutes, then strain into clean stockpot. Mix cornstarch with water, then stir into soup and cook until it is slightly thickened. Add cheese and cook, stirring, until cheese is melted. Stir in spices and salt, if necessary.



Illustration by Michael Hildebrand

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|| SIDE dishes

BY HANNAH PALMER EGGER & ALICE LENTZ



COMMODITIES Natural Market's response produce

Oasis in the Desert

COMMUNITIES NATURAL MARKET COMING TO WOODSOCK

Woodstock may be known as Burlington's foodie hub, but it's also a confirmed food desert. But if those residents know MICHAEL HUGHES is choosing the city as the home of his third **NATURAL MARKET**, The new store will open this summer in a 3,000-square-foot space in Kroc's Crossing.

"There's no thing there. That was really the main driver for me," says Hughes of Woodstock. The compact, long, narrow grocery store is the Shun's up the hill in Colchester, about 20 minutes by foot from downtown. Hughes says that part of Woodstock's attraction for him is its similarity to the rough-and-tumble East Village of 1984, the site of his first store. He and his wife, Anna, opened a second **Commodities** this year in their new home of Stowe.

The space will need plenty of work to become a market. Hughes is working on floor plans that will raise shape over what is now nothing but dirt. Because of the larger square footage in Woodstock, he's planning some cool surprises that aren't New York or Stowe, he teases.

Because, as Hughes puts it, "she's not nose diversity anywhere in Vermont," the Woodstock store will have an international edge. Shoppers can also expect to find staples typical of the small Commoditys chain, including organic and local produce and well-stocked bulk bins. Shoppers and prepared food will help make **Onion City** living more convenient.

"These folks deserve something other than nothing," Hughes says of Woodstock residents. Soon, they'll have far more.

—A.L.

Entrées & Exits

HOT DEPARTMENT RESTAURANT ACTION

Former Seven Days food editor SARAH PODOLSKY is closing her Montpelier restaurant, **SALT**, just weeks short of its fifth anniversary. The final dinner will be served on November 14. Podolsky says the last two weeks of Friday and Saturday dinners at the tiny Main Street restaurant will offer a bittersweet take on the longtime bistro's menu of great old bits from the past half decade.

Podolsky is still deciding on the details, but one item sure to be on offer is **grilled trout soufflé caviar**, the dish she shares with **WILHELM'S**. That form and her other food ventures bear partial responsibility for Salt's demise. The experienced Podolsky, who became her restaurant's chef last September,

also works as a culinary consultant. She'll speak for the second time this year at New York's prestigious **Barns Center for Food & Agriculture**, on December 4.

Podolsky says she believes her strict food ethics may have made Salt difficult to sustain. "I'm not sure the way I want to be in the restaurant business is the most viable way to be in the restaurant business," she admits of her policy of using only local, ethically sourced products in her cuisine.

With Salt gone, **STEAK JORDAN** will continue to offer Italian at **STEAK JORDAN**, but pop up that moved in to the space in August. Jordan will switch to Tuesday through Friday hours, featuring house-made pasta on the wine list, says Podolsky.

STEAK is far-from-over since former Friday's Taqueria owners JADE PROBERT and JESSIE SMITH have closed their follow-up restaurant, **THE KITCHEN TABLE**. The sleek pre-dinner spot ended its life on October 21 with a night of \$1 appetizers and half-price drinks.

—A.L.

Elsewhere in town, **CORK WINE & MARKET** OF STOWE is marking the end of its first month in business. The shop—the second from the owners of Waterbury's **CORK WINE BAR & MARKET**—is part market, part wine bar. It stocks one of Vermont's largest selections of natural wines—small-batch, artisan wines produced with minimal processing—according to wine director **KAREN MERRILL**, who runs the store with **ROBERT MORRISON** and **DANIELLE MORRISON**.

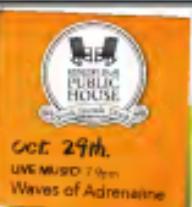
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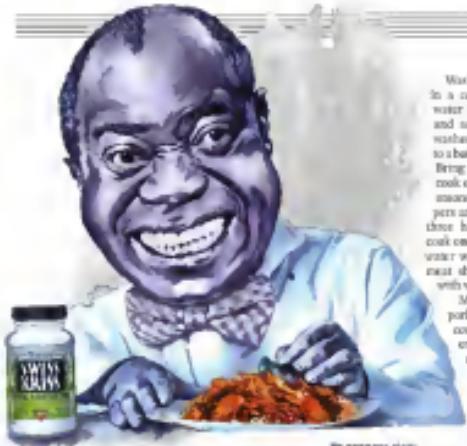
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A Day in Hollywood BY G.

Combine egg yolk with cream. Mix together well and stir in 1/2 cup of the hot soup. Add this mixture to the soup stirring rapidly and cook for two minutes. Be careful that it does not boil.

Just before serving, add wine. It does wonders for the final flavor of the chowder.

Pop's Favorite Dish

By Louis and Lucine Armstrong from the collection of the Louis Armstrong House Museum

I packed up this recipe when I visited the Louis Armstrong House Museum in Queens last year. Rice and beans were a lifelong preparation for the trumpet virtuoso. He is said to have married his first wife, a teenage prostitute, because she could make the dish just like his mother did. He often signed correspondence, "Red Beans & Rodey Years."

Armstrong ended other letters "Swiss Kroely Years," for his favorite herbal liqueur. Sambuca was added to the stuff, claiming that it helped him lose close to 100 pounds, despite his diet of rice, beans and Chinese American food. Armstrong even shared some Swiss Kiss with the Pope when he was granted an audience with his Holiness. Following Pop's Favorite Dish with a dose of respect, here, according to Armstrong, its addition to the menu would be "like applause."

1 pound kidney beans
1/2 pound salt pork or slab bacon
2 onions, sliced
1/4 green bell pepper
1 clove garlic, chopped
5-to-6 oz. dried red chile peppers
Salt to taste
1 can (16 oz.) tomato sauce (if desired)
1 small box locust or one crushed
pork hock

No propane rice:
2 cups white rice
2 cups water
1 teaspoon salt

Wash rice thoroughly and bring water and salt to a boil. Cook rice until tender and water is almost evaporated. Cover and turn flame to low. Cook until rice is grained.

On dinner plate place rice, then beans, either over or beside rice, as preferred. Twenty minutes later (approximately) beans will be tender.

Polish Stuffed Doughnuts (Paczki)

By G. Bertram from *Lillian and Cyril's Recipes From the Seven Dining Rooms*

There was always something a bit creepy about Wladislaw Liberman, even before he appeared as a costumed specter in *The Jewel Box*. That isn't, that smile — it all seemed to be hiding something. We know now there were plenty of women at *The Jewel Box*, the *Candide*, but one of the few not made for a house of horrors was Liberman's love affair with croissants.

In his 1970 cookbook, coauthored by Cyril Traub, Mr. Liberman displayed not just a taste for dishes from his Polish and Italian roots but a surprising worldliness. Paczki are two different recipes for jelly-filled donuts, one appearing along with dishes that would have made Prior proud, such as boeuf à la mode en pâte.

But we prefer to celebrate Liberman's life with a sweet so delicious of paczki-filled doughnuts from his mother's native Poland.

Wash beans thoroughly, then soak in a covered pot overnight in cold water. To cook, pour water off beans and add fresh water to cover. Add washed salt pork or bacon. Let come to a boil over high heat in covered pot. Bring heat to medium-low and let cook one and a half hours. Add dried beans, bell pepper, garlic, dried paprika and salt, then cook an additional three hours. Add tomato sauce and cook one and a half hours more, adding water whenever necessary. Beans and meat should always be just covered with water; never dry.

Maintain

portion

of beans, add 1/2 cup of the hot soup to meat. Add water to a boil in covered pot over medium heat. Cook one and a half hours.

Pour water off beans and add rest of ingredients to meat. Cook four and a half hours. Add water when necessary.

Let

the flour and salt together. Break the yeast into the warm milk; add one tablespoon sugar and one cup of the chilled flour; mix in a warm place for about half an hour to double in bulk. Beat the egg yolks with remaining sugar until fluffy. Add the remaining flour, butter and rancid. Let the yeast mixture and butter and smooth and creamy. Set aside again in a warm place for about an hour to double in bulk.

Punch down the dough and make plane-size balls. Place on a floured board and punch a hole in the sides. Fill with about 1/2 cup jam, close and let rise again for half an hour and fry in 350°F deep fat until browned. Serve coated in superfine sugar.

Contact Louis@louisandcyril.com



More food after the classifieds section, PAGE 48

1 SIDE dishes

CONTINUED FROM PAGE 43



Left to right: Marlene, Rosalie and Kristin Mazzoni of Gourm'ette Bar & Bistro

Many of these are among the bar's 15 to 20 items available by the glass. Cork also offers several local beers in draft and offers a menu of small plates and snacks — soups, salads, pizzas, cheeses and charcuterie — for pairing it's open daily from noon to 10 p.m. or later.

PARENTS INVOLVED

Family have just a few days to head to the Northfield brewery for a final pint or growler fill. After closing the next door Keenly Shoresock Inn put back in August, brewery owner **ROBERT** PERIN announced via Facebook last week that his brewery, which opened in December 2014, would close that Friday, October 23. He cited "uncontrollable circumstances and personal health matters."

In the note, Perin — who also works as a reporter assigned to the State of Vermont — noted that he lacked the "necessary energy or time needed to fully vest my focus to push and promote" Perin Mtn. beers in Vermont's competitive market.

A wise man once said: "When one Vermont beer shop closes, another opens." Or did he? Either way, the folks behind Marinielle's WINGFIELD STREET and Shoreline's THE BLUE DOOR opened the newish **PERANOS** in Middlebury last Saturday.

Situated behind 10 Refugee Street on the restauranteur's former event space, the shopy grotto grows from 12 draft beers. Current line-up includes ciders from CIDER CLOUD and CROWN CIDER and wilds from LONE TRAIL BREWING and more in BEERAGE. While ciders hold their own, even diners of other local breweries, says PERANOS general manager **BRIAN CARLSON**. He's also head chef of both restaurants, which are co-owned by an unnamed and **SHON KRIEPMAN**.

The shop — which is open daily from noon to 8 p.m. — also slings local cheeses, charcuterie, chicken, fresh cider, loans of CLOUD MOUNTAIN REAR and fine cigars from a walk-in humidor if the business goes well.

Carlson says, he hopes to add a private smoking lounge for cigar customers.

— H.P.E.

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Endless Summer

Guild Tavern's Phillip Clayton isn't your garden-variety meat man

BY HANNAH PALMER ESAN

Phillip Clayton is waiting for his new pasta dish to catch on. It begins with a single of sunny, homemade bucatini tagliatelle. To this, the chef adds charred bitter greens, cubed potatoes and wild mushrooms, which he soft-cooks, fried and tossed in aromatic spores before plunging them into olive oil to preserve. The pasta is a riff on piciaccia, a dish native to northern Italy, and it's been on Guild Tavern's menu for about a week.

Don't be fooled by the building's sprawling, way-side location on Wilshire Road — inside is a temple to local estate and the fields that feed them. During noon guests we徘徊 through a slightly ritual that opens with the bright pop of a sizzler and continues through the evening, walking through the dining room in scented swirls of wood smoke and smoky herbs.

The restaurant is, at its heart, a small house, though Clayton is as concerned with vegetables as he is with meats. Pulling from farmers stalls with produce packed, frozen, sautéed, sauced and canned at the height of an autumn frostbank, Clayton and his staff stretch warm-weather flavors well into the winter.

The fall of fare changes with the season. Earlier this month, Clayton and staff unveiled their fall spread, which includes an aromatic soup in which oysters commingles with sandwiches. The coming winter, Clayton says, will start with a meal that uses what's available at the local farms that now advocate it flows from nearby soil and, deliciously, a forager.

Among local foodies, the restaurant is favored for healing quality ingredients with care and season, for its impeccable cocktails and well-crafted wine list, and for its supper, which merges innovative modern cuisine with classicphoebe classics.

In the conversation below, Clayton speaks up about dining trends, farm friends and kitchen pet peeves.

SEVEN DAYS: Where did you grow up, and how did your family eat back then?

PHILLIP CLAYTON: I grew up in Winston-Salem, NC, and when I look back on it, I had a really great food experience growing up. My dad was an northern as they come, and my mom is from a Polish family. Her grandparents immigrated to the states, and they weren't too concerned with their home land and its traditions and culture. Living in the South, my mom was a huge gardener. She was usually canning and preserving, so I had this aromatic mix of homegrown, fresh and preserved foods



Phillip Clayton at the Burlington Farmers Market

CHEF: Phillip Clayton

Age: 34

RESTAURANT: Guild Tavern [executive chef and co-owner at the Farmers Group]

RESIDENCE: South Burlington

RESTAURANT AGE: Three years

CHEFICINE: Firm-to-fatty

TEARING DOWN: Bachelor investigator and restaurant management and associate chef, emeritus arts, New England Conservatory

GRADUATION: Line cook, Sweeny Restaurant and Martin & Monette N.E. (1998); was chef-montauk chef, Burlington (2000-2001); was chef-hotel-West Burlington (2001-2010); executive chef of the Riverhouse Tap Room Burlington

WHAT'S ON YOUR READING LIST: *Breakfast* (Capra), dry-aging stone-in-the-eye torte

and really classic southern food — none of pulled pork. Then we had the Pollo's food, especially around the bucatini piccata, fettuccine, lasagna and breaded cabbage. And Mexican food is really big down there. That was a big part of what I ate when I was younger, and was ultimately part of

the influence and inspiration for El Comiso [Taqueria Y Comiso, in Burlington].

SD: As a kid, were there foods you avoided?

PC: Golly enough, I was creeped out by fish. Now things that come from the ocean are some of my favorite foods in ear and nose. And beans. My mom would make them for herself because none of the rest of us would eat them. Now I eat beans generously — they're one of my favorite vegetables.

SD: What's the last thing you ate?

PC: I had an egg two before I left the house today. Jericho Sartori Farm egg and a corn tortilla and some salsa my wife and I made and named. "Sunny are a big time staple."

SD: What dishes are selling really well at the restaurant right now?

PC: Beef, in general. We buy really high-quality Vermont beef from LaFlamme [River Angus Farm], and the response is sometimes overwhelming. I'm amazed by how many steaks we sell. And we do an amazing burger at the Farmhouse and on the charcuterie boards. So presentation is really hot right now.

and that just really completes the burger. I'm also doing some butterfat squash fritters, with sorghum and cream fricche, parsnip mafod cider, and blad sage. It's almost like a hokk doughnut, creamy and crispy.

SD: How about trends you're really into — or wish would catch on?

PC: Wild foods have always been present in fine cooking, but in the last few years the appreciation for and familiarity with wild foods has become a precious trend. *Quail*, *wildfogress* to experience them hot grown along with it, so people are more open-minded.

Also, presentations are such a great way to explore foods and new flavors, and to make local products last into the winter. That's always my goal on the back burner. What can we buy now when it's available, and how far can we stretch it? Months ago, we bought an enormous quantity of tomatoes from Jenkins [Jenkins Farm] and made this fantastic tomato jam. It's on a burger at the Farmhouse and on the charcuterie boards. So presentation is really hot right now.

It's great to see that kind of a trend become popular, because it keeps old traditions alive. More tell me stories of the smackerel my grandpa would make and how it's up the whole house, but they were putting up the cabbage they'd grown in their garden. I like that personal connection.

QD Are trends you're really sick of?

PC Under-descriptive, cryptic, intentionally hard-to-understand menu writing. Two using restaurants and chefs try too hard to make their dishes sound cool. And streaked bluefish past... just let it be already.

QD Let's talk fall. Which of the most ingredients do you look forward to?

PC Delicate squash is definitely a favorite. And kale is available all year, but I love what happens to kale in the fall. With a touch of frost, it goes sweater. The plants are happy in fall, and when plants are happy the produce is at its best. And harvested apples. When apples are in peak season and you're cooking with these heirloom varieties, it's just so interesting and fun and cool. And the hard cheeses — sharper is sheep and goats milk production season. So cheeses that take a long time to come available now — Toggenburg [sheep] cheese and Comte from France from Fromagerie Fermes.

QD The weekend's over slow, and you have extra produce to move along the week. You need a new specialty, but no ideas come. Where do you go for inspiration?

PC Look to my staff for new and exciting ideas and energy. The other chefs, these young people, are excited and inspiring to gain energy, and also my friend of the house staff. We keep that conversation going, and you get a much better result. And there are some awesome cooking shows on Netflix. One of the Chef's Table and Most of a Chef series. Getting those in-depth glimpses at how some of these chefs work is really inspirational. It makes you challenge yourself when you see the absolute pinnacle of what food can be.

QD What's on the kitchen radar?

PC My kitchen staff determines the menu, and it's a versatile array of taste. One of our sous chefs can't get enough flavor. Wisconsin radish on Poutine, and there's a few versions of big-bag. We had this guy who would play them — I don't know, big-bag or something. It was the same beat over and over. So like, these borscht, and it would drive everyone crazy. And every once in a while, I'd throw in a Weyers dessert to mix it up. Just kind of old country.

SJ Kitchen pet peeves?

PC When cooks have a messy station, it drives me crazy. Stepping over trash instead of picking it up makes my blood boil, and pinching through plastic wrap rather than taking it off. And the other thing is emotional compromise — when someone makes something and knows it's not right and proceeds with it anyway.

SJ To-burner question from Venita Far: What is your greatest extravagance — in food or life in general?

PC New grats — my love of fast grat is borderline. I don't cook with it a lot, and I don't eat it all that frequently, but if I'm eating on a great romance, I won't pass it up under any circumstances. And old brieches. The depth you can get out of well-aged brieches is just so interesting.

SJ It's Sunday night, and you're relaxing over a drink. Where and what are you drinking?

PC I'm drinking a Negroni, but when I'm varis, I absolutely love that drink, and it's such a standard recipe, you can really go anywhere, it'll be great. Sometimes it's at the Guild bar; sometimes the Bar at the Woodstock Inn; sometimes here [at Sonoma House]. Last weekend, we were at this great place in Massach-

SJ What about when you're not working — a go-to libation?

PC I run forrest runs, and it's good stress relief. If I get a run in the morning, my temperament and mood-up are always so much better during the day. It's a really stark, noticeable difference. I love to snorkel. I love camping and doing really fun things for and with the daughter — giving her a really great experience. She's 2 and a half, so the entire world is really amazing to her right now.

SJ Candy pleasure?

PC Candy! If candy is in my house, I can't resist it. And my wife buys a fair amount of candy. I ask her not to, but she does it anyway. Jaffa-peanut-caramel ice cream from Yakult [Gelato a Sartoria]. I wish it didn't exist, honestly.

SJ What's one food you couldn't live without?

PC Can I say bacon again? ☺

Their interview has been edited and condensed. Our unabridged version is available online at vermontmag.com/food.

Contact: benjamin@vermontmag.com

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calendar

OCTOBER 28–NOVEMBER 4, 2015

WED. 28

Business

BLICK OFF PARTY Contact in hand community members issue a new resolution after space The Office Rock Banquet, 5-8 p.m. Free info: birkbecks.org.

MULTIYEAR ENERGY EXCHANGE OF COMPANIES

ANNUAL MEETING Amy Jones introduces this year's mix of area professionals who refresh our lunch introduce the business Person of the Year award recipient, Kellieann Bell, 11:30 a.m. Russell room, 509 Main Street, Winooski. Info: 802-860-2407.

Community

HOUSING GROUP A cooperative environment creates safe housing and involvement in senior center activities. Montpelier Senior Act, Veterans Center, 10-11:30 a.m., 1st floor, info: 802-254-5245.

PEER SUPPORT CIRCLE Participants connect briefly in a comfortable space without giving advice or interventions. The Network Co-op Empowerment, 5-6 p.m., First Unit, info: 802-251-0202.

HISTORICAL SOCIETY HALL MEETING from Lincoln County Safety Center, 6 p.m. at 8 Sturbridge Street, Middlebury Auditorium. Winooski, 7-10 p.m., First Unit, info: 802-254-0202.

AMERICAN PARTY District representative and candidate for the Vermont Senate and House of Representatives, Tom Lampert, 7 p.m. Lincoln Auditorium, 7-8 p.m., info: 802-254-3637; 802-254-3638; 802-254-3639.

CONCERTS: HISTORIC Central Vermont's annual "Taste Experience" features stories of Latin American life in the 18th century, 7 p.m. Saturday, Oct. 31, 2015, 802-254-3638.

WINE & CHIP BAG BARN Participants are welcome at a private wine-tasting event by Jefferson Wines. Seven Gates Vineyards, 6-7:30 p.m., \$30. Info: 802-250-9300.

SOYBEAN COUNTRY DINNER Agri roots and interpretations for all ages, 5-7 p.m. Saturday, Oct. 31, 2015, 802-254-3638.

THE TIMELINE PROJECT: THE RECALLS WITH JAMES RICE James Rice, author of the memoir *The Recall*, in a solo performance, First Unit Church, Winooski. Info: 802-254-3638.

List your upcoming event here for free!

SUBMISSION DEADLINES

All submissions must be received by **TUESDAY AT NOON** for consideration in the following week's publication. Newspapers and other publications keep guidelines at www.vtnewspaper.org. Call 802-254-3638 or email vtnewspaper@vtnewspaper.org for more information. **PRINT** DEADLINES: **NOV. 10** for publication time, **NOV. 12** for print description. **WEB** DEADLINES: **NOV. 10** for publication time, **NOV. 12** for print description.

CALENDAR EVENTS IN SEVEN DAYS

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environment

INTERSTATE WIND ENERGY An energy assessment study by students covers the 2020 forecasted increasing trend of wind share of wind energy. Trapp, 100 University Commons, St. Albans, 8-9:30 p.m. Free. Info: 802-1428.

etc.

ARCHIVES MONTH OPEN HOUSE Jason Terrell, environmental scientist, presents "Energy Efficiency," focusing toward the source measures, planning and implementation of Vermont State Auditor's Vermont Administration Headquarters, 8-10:30 p.m. Free. Info: 802-2508.

BESTYEAR ASTRONOMY Star gazing with some of the best amateur astronomers in the area. Info: 802-254-3638.

CHOCOLATE CREAM DRAUGHT Participants decode 100% cacao beans. Info: 802-254-3638.

TECH HELP WITH CLIP Participants develop skills to contribute to interactions. Tablets available. Info: 802-254-3638.

THROUGH BUILDING BOSS Classroom setting presents a look at the building process, from design to materials and responsible design processes. Oneonta, Washington, 10:30 a.m.-3 p.m., 10:30 a.m.-3 p.m. Info: 802-254-3638.

VISUAL IMAGE Cindy Hallie presents the essentials for a visually balanced craft and artistry. Big Picture Theater and Cafe, Wall Street, 7 p.m., \$5. Info: 802-2506.

film

GOLDEN AGE DOCUMENTARIES OF JAPAN A series of short films by Japanese filmmakers from the 1950s. Samachordia Auditorium, Sunderland Language Center, Middlebury College, 8-10 p.m. Free. Info: 802-320-2000.

DISCOVERING A MUSICAL HEARTLAND: NEW YORK RETURNS TO CHINA Musical instruments, a player piano and a 1920s gramophone bring a program via video conference. Info: 802-254-3638. Vermont Center for the Arts, Middlebury College, 4-5 p.m., Free. Info: 802-320-2000.

FILM & DISCUSSION The Vermont College of Fine Arts presents a screening and discussion of the film "The Story of the Violin" (2008). Free, preprogrammed. Hosted space: 802-254-3638.

Photo: Jeff K. Hirsch

Dancing Queen

SEARCHED BY ROB HORN



Oct. 31 | HOLIDAYS

In With the New

Conventional and contemporary meet when Wu Man and the Shanghai Quartet take to stages in Middlebury and Burlington. Known as one of the world's leading pipa players, Man was selected to Beijing's Central Conservatory of Music at just 13 and became the school's first recipient of a master's degree in her fiddle instrument. While she plays a 2,000-year history in Chinese music, Man's playing isn't bound by tradition. Together with the Shanghai Quartet, the presents "In Coming In New and Ancient China," a program that showcases traditional Chinese folk songs along with favorites from the '80s and the score from the film *Ao Si* (The Red Lantern).

THE SHANGHAI QUARTET WITH WU MAN

Thursday October 29, 7:30 p.m., Middlebury College, Auditorium, 100 Main Street, Middlebury, VT. Info: 802-320-2000. middlebury.edu/arts. Admission: October 29, \$10; 10/30, \$10. Middlebury Hall isтурнагат, 802-320-2443, even middleburyarts.

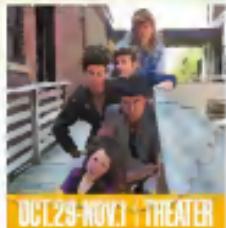


Oct. 29 & 30 | MUSIC

Watch one of Big Freedia's music videos, and it's easy to see why fans have crowned her the Queen of Bounce. Her flavor of bounce music, an aggressive style of hip-hop rooted in New Orleans, inspires exuberant dancing and spine-tingling shaking. With her 2014 LP *Just Be You* and a slew of singles to her name, the RuPaul collaboration's empire isn't limited to music alone. A reality show, a video game and appearances on HBO's "True Blood" prove that this diva, who uses the fertilizer program for her performances' personality, is no one-trick pony. Get your tickets at bigfreediatheatre.com.

BIG FREEDIA'S HALLOWEEN BOUNCE SHAKEDOWN

Saturday October 26, 9 p.m., at Artpark in Buffalo. \$20-\$25. www.artpark.com



OCT 29-NOV. 1 THEATER

Funny People

If you need a little laughter in your life, catch the jesters of *Stealing From Work* when they return with "Seven Minutes in Heaven," I'm, Like, Totally Crushing on the Rest of Stealing From Work." Virtuous cast members take to the stage with knee-slapping sketches from the series' past three productions, teasing viewers as to where contemporary culture and political issues are fodder for fun. Features written by founders Angela Albeck and Marianne DiMaggio, and the event's Facebook page reveals that three musical numbers will spice up some scenes. Who doesn't want to add their glory days?

SEVEN MINUTES IN HEAVEN! I'M, LIKE, TOTALLY CRUSHING ON THE BEST OF STEALING FROM WORK

Thursday October 29, 8 p.m.; Friday October 30, 8 p.m.; Saturday October 31, 5 & 8 p.m., and Sunday November 1, 2 & 3 p.m., at the Center for the Performing Arts in Buffalo. \$10-\$25. www.sethbuffalo.org

Madam Secretary



When Madeleine Albright was sworn in as secretary of state in 1997, she became the first female to hold the post and the highest-ranking woman ever to serve in the United States government at the time. During her four years in the position, she was a champion of human rights and democracy and earned a reputation for straight talk. Albright brings insight and humor to a discussion of her life and career, tackling challenges facing today's world leaders and America's role in the global community as part of Norwich University's Todd Lecture Series.

AN EVENING WITH MADELEINE K. ALBRIGHT*

Tuesday November 3, 7:45 p.m., at Plummer Assembly Room, Norwich University in Northfield, Vt. Info: 802-325-2653. www.norwich.edu

LIST YOUR EVENT FOR FREE AT GOCHAMPS.COM

SARATOGA COLLEGE GOLF CAMP (for adults) Participants will learn the game of golf through fun and friendly instruction. Dates: June 25-27, July 16-18, Aug. 20-22, Sept. 10-12, Oct. 1-3. Cost: \$100-\$120. Contact: Headmen Director of Golf, Saratoga College, 1000 Western Ave., Albany, NY 12204. Tel: 518-783-2022.

FULL CRICKET (for men) by Rich Barnes. Games and tournaments at a variety of locations around N.Y. Region Community Schools. Address: 1017 Larchmont Blvd., Bronx, NY 10463. Tel: 914-381-0422.

INTERSTATE (for men and women) by Jim Antoniou. Games and tournaments at a variety of locations around N.Y. Region. Address: 1017 Larchmont Blvd., Bronx, NY 10463. Tel: 914-381-0422.

ROCKY MOUNTAIN FISHERIES ASSOCIATION MEETING (for men) Leaves if it's spotted in time prior to rock fish and gets maximum yield. Dates: Aug. 20-23. Non-membership dues/annual accepted funds: \$60.

PURE COUNTRY RANG (for men) Hikes, jeepers and food. Food emphasis: the afternoon. Hwy 16 to 149; departure: Hwy 16 to Hwy 200. Price: \$10. Tel: 518-665-1000. Band: 7-14 p.m. Dates: June 20, 2010. Tel: 518-665-1000.

SCOUTS LEADS THE JOURNEY BACK TO THE (for men) "Scout's Way" Minnesota Scouting Camp Dates: June 20-24. Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

outdoors
CAMP CHIPAWA HILLS (A 10-mile trek along the Marais des Sables River in a moderate pace setting) Dates: June 20-24. Location: Camp in the Adirondacks. Fee: \$100. Tel: 800-333-1400.

CORIN MAIZE & RAPHAELLE (for SAT 20) **RAISING EAGLE INNKEEPERS** (Assisted activities for campers complete with supervised dinner, drama, arts & crafts and themed activities). Setting: Farm in Pleasant Valley, Pleasant Valley, NY 12565. Tel: 518-222-2000.

gymnastics
WOMEN'S PREP WORKOUT (Black Rock Fitness) (for every age level) focus toward a sound, well balanced, injury-free and working hard for the goal). Tel: 845-534-5400. Address: 1000 Westchester Community & Recreation Center, White Plains, NY 10606. Tel: 845-534-5400.

Ethnomusic
THE METROPOLITAN OPERA AND LIVE (for SAT 20)

MON. 2

activism

MEAN STOP TRUCK LAUNCH (U.S. Date: March 2009) Dates back to 2006 for U.S. companies to help human trafficking in New York City. Host: Radiators. 24 p.m. Free. Tel: 212-520-0373.

comics/TV/Film

SYRIA: THIS PUNK COUNTRY (An artist collective from Syria look at war for the first time. Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

dinner
SALSA MADUREÑA (Dinner) (for adults) The performers of the salsa instructor, band and salsa chef: Juan Carlos (Juan Carlos), Rodriguez Hernandez, Puerto Rico. Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

SCOTTISH COUNTRY DANCE (for SAT 20)

fitness

WHITEFLESHED FILM FESTIVAL, Sat 9:30-10:30 a.m. (for adults) This year's documentary shorts will be the best to present America to the world. Performers: Various. Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

LIVING IN THE AGE OF AIRPLANE (for SAT 20)

getaways

SHOGUN CLUB (See NEED TO TYPE). **TRAVEL INSURANCE** (Travelers can buy travel insurance policies for anything of value. Today's Best Investment: Burlington T 1 p.m. Free. Tel: 800-823-2022.

health & fitness

STRETCH OUT (Stretching, stretching and meditation) Address: Institute for Health and Wellness, 2100 Lakeview Center, Vergennes, VT 05491. Tel: 800-338-2627.

INDIANA ENVIRONMENT (See CITY OF INDIANA). **Larken Evans** (Lakes, Rivers and streams have the highest concentrations of organic pollutants in the Great Lakes. Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

HHA RETIREMENT (See SUN 11:30 a.m.). **STEPS** (See 10:30 a.m.) **EXERCISE COMMUNITY YOGA** (See WED 20).

Jazzercise

CHURCH & CHAMPAIGN PLAT & STAY STAYE (Tuesdays) (Get in and staylonger longer). Address: 2100 Lakeview Center, Organic Social Time with friends, families and participants play. Highland Public Library 10 a.m. Free. Tel: 824-0566.

CROSS-IN-STORY TIME (Reading, singing and craft) (See 10:30 a.m. Free. Tel: 824-0510).

MANO-ON-MANO BLASTING IN PROJECTS II (CULTURES - THURSDAY) (See 10:30 a.m.).

FREEBIE (See FREEBIE) (See 10:30 a.m. for free and 10 a.m. for adults). **GOING GREEN** (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

ESCAPE ROOM MYSTERY PLAYGROUP (Normal, individual or group) (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

ADKSCOTT SCHOOL SCHOLARSHIP BODYSUIT FAIR (An on-line interview page) (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

SEA MONSTERS - A PALEONTOLOGIC ADVENTURE (See MON 20).

STORIES IN THE PARK (Storytelling) (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

WHITE RIVER (Zoo park) (Address: 2100 Lakeview Center, 3rd floor. Tel: 800-823-2022.

HTL & TAKE (See 11:30 a.m.). **missale**

MISSALE (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

MARSH RIVER CRICKETEAL REHEARSALS (The community's home orchestra's performances in memory calendar for (rehearsals) (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

SHAKESPEAREAN REHEARSALS (New AIDS-aided Equity in Arts) (Address: 1000 W. Main St., St. Paul, MN 55104. Tel: 651-291-2202.

EXPERIENCE DAHC! (The "garage style" band that combines classic rock with the traditional liturgy of a Catholic service. Tel: 651-291-2202.

Friday night worship. Join us for an energized night of musical adoration!

CHAMPLAIN THEATRE PRESENTS

GOODNIGHT DESDEMONA (GOOD MORNING JULIET)

By Ann-Marie MacDonald

ADMISSION

General: \$20

Faculty | Staff | Seniors: \$10

Champlain Student: Free with ID

RESERVATIONS

email: champlaintheatre@gmail.com

7:30 pm Nov 19, 2010

5:30 pm Nov 20, 2010

IN THE CHAMPLAIN COLLEGE ALUMNI AUDITORIUM

AT THE FLYNN

2015 MacArthur Genius Award Winner

**Michelle Dorrance/
Dorrance Dance**

ETHE: The Infab Approach™

Thursday, October 29
at 7:30 pm, MainStage

Spotlight

flynncenter.org 86-Flynn

THE FLYNN CENTER

450 University Street, Suite 100, Burlington, VT 05401

802.860.2200 | fax 802.860.2201 | flynncenter.org

Produced by the Flynn Center for the Performing Arts

Presented by the Flynn Center for the Performing Arts

With support from the Flynn Center for the Performing Arts

and the Flynn Center for the Performing Arts

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JUNIOR HIGH THEATRE WORKSHOPS To discover the theater audience's inner words in three diverse, one-hour workshops, a Junior High participant can sign up for a day of New England Theater Games. By email or by phone. Call 800-437-1942 or visit [TheatreGames.com](http://theatregames.com). Cost: \$100. Email: tginfo@theatregames.com; phone: 800-437-1942.

ADVANCED STUDIO WORKSHOPS It takes years to master the art of painting, but you can shorten that process with the help of an experienced teacher. Tuition: \$140. Email: tuition@flynnarts.org

EXPERIMENTAL COMMUTING WORKSHOPS This three-part series helps seniors learn how to explore the expressive tools of improvisation while making art that can lead to a full house on Facebook or Monday evenings. Dates: Jan. 20, Feb. 17, Mar. 17. Cost: \$100 per class. Email: workshops@flynnarts.org

CONTEMPORARY DANCE Enter: \$150. Email: flynnarts@flynnarts.org

INTERDISCIPLINARY WORKSHOPS Tuition: \$100. Email: tuition@flynnarts.org

Helen Day Art Center Tuition: \$100-\$150. Email: helen@helen-day.com

helen day art center

Helen Day Art Center

arts and crafts teaching. Instructor: Helen Soule, Sat., Nov. 14, 9 a.m.-4 p.m. Cost: \$100/person. helen-day.com. Location: Adkins Art Center, 105 Franklin St., Essex Junction. Dates: October through January. Tuition: \$100-\$150.

language

NEW ENGLAND FRENCH CLASSES

Learn French language skills in a week-long course offered every Saturday morning from 9 a.m.-12 p.m. at the Burlington French Center, 100 Main St., Burlington. Tuition: \$150. newenglandfrenchclasses.com

CLAWES JAPANESE

Discover Japanese culture and language with weekly classes offered from 10 a.m.-12 p.m. at the Clawes Japanese Language Center, 100 Main St., Burlington. Tuition: \$150. clawesjapanesecenter.com

CHINESE WORKSHOPS

Share the joy of Japanese culture with weekly classes offered monthly at Clawes Japanese Language Center, 100 Main St., Burlington. Tuition: \$150. clawesjapanesecenter.com

SPANISH WORKSHOPS

Students will explore grammar, sentence structure and more in this six-week course.

LEVEL: BEGINNER

CLAWES JAPANESE

LEVEL: BEGINNER

CLAWES CHINESE

LEVEL: BEGINNER

CLAWES SPANISH

LEVEL: BEGINNER

CLAWES FRENCH

LEVEL: BEGINNER

CLAWES GERMAN

LEVEL: BEGINNER

CLAWES ITALIAN

LEVEL: BEGINNER

CLAWES KOREAN

LEVEL: BEGINNER

CLAWES RUSSIAN

LEVEL: BEGINNER

CLAWES THAI

LEVEL: BEGINNER

CLAWES HINDI

LEVEL: BEGINNER

CLAWES TURKISH

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CLAWES GREEK

LEVEL: BEGINNER

CLAWES POLISH

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CLAWES CZECH

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CLAWES HUNGARIAN

LEVEL: BEGINNER

CLAWES ROMANIAN

LEVEL: BEGINNER

CLAWES UCRANIAN

LEVEL: BEGINNER

CLAWES TURKISH

LEVEL: BEGINNER



PRESENTS

SPECTACULAR SPECTACULAR

A Talent Show for Vermont's Rising Stars

CASTING CALL!

Audition for the Kids VT

Spectacular Spectacular—a talent show for Vermont's rising stars
at Higher Ground in December 2015.

To participate you must try out in front of a panel of judges.

LIVE AUDITIONS

Saturday, November 7

Register your act at kidsvt.com/talentshow

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Behind the Beat

Es-K and Loupo lead the local producing scene

BY JUSTIN EOLAND

As Burlington's hip-hop scene continues to grow, both in numbers and in depth of talent, the city has more inspiring producers than ever. While rappers usually claim the spotlight, the people who craft the beats behind the scenes — producers — are just as integral to the genre's relevance in Vermont. On Thursday, October 26, Moshiwon Patno & Pek partners will get to experience the dense and jazzy craftsmanship of two of the local scene's finest beat makers, Es-K and Loupo, performing alongside DJs Big Dog, Crazy Catz and C Law.

Loupo, 22 and known as the IRS at late La Hart, was born in Buryatia and grew up around Montpelier. Robert Rose, aka Es-K, 25, was born in the Netherlands. After moving to the shores of Lake Champlain from the plains of Kansas at 17 despite their diverse backgrounds, the guys have dimensions as similar that you'd almost think the two were brothers. Both are earnest and humble young professional producers who come across as excited fans. Their enthusiasm for technical details and elusive albums is contagious, almost flammable, and is evident in their work.

For collaboration, Seven Days contacted Dennis Rival, better known as Louie. The veteran 802 rap-battle champion is a founding member of the seminal local hip-hop group the Attent and an independently Vermont's best rapper.

"As far as the 8TV best scene, for me, it goes back to the Lyricalists and Nasiro," Louie says. "When I was getting my start here, those were the two sources

of classic-standing hip-hop production. The cool thing about the scene now is that the sounds are so diverse."

When it comes to the current crop, though, Louie doesn't hesitate: "Es-K and Loupo definitely stand out," he says.

The two artists collaborate and network every day, driven by a tight circle of local producers who have been friends for years. Among these are MC Stuker, who produces under the pseudonym Flip Physics; and the multi-instrumentalist and recording engineer Zach Crawford, who works with rap artists around the country at Skyleytchtaik. All the sample swapping and friendly competition adds up to some industrial-scale output for everyone involved. Lives by that standard, Es-K is staggeringly prolific.

One of his recent projects was the instrumental series *Spectaculaceous Grooves*, spanning five "seasons" of 12 "episodes" each — that's a whopping 220 tracks in total. That may sound impressive on paper, yet Es-K views his legacy in a more practical light:

"The reality is ... it's really just fast music music," he says. Constant productivity, Es-K explains, is simply the result of discipline and routine. "I usually spend about 30 hours a week making music," he notes. "An hour or two to fore work, three hours after work and eight hours plus a day off."

Pints of consistency aside, Es-K's big break was his 2004 album *Jewelry*, an intensely personal project dedicated to a close friend who died in 2003. Featuring a roster of guest artists ranging from legends A.G. and C. Boyz Walt to underground talents such as Chali 2na, it was a tour de force presentation that's been making noise nationally ever since.

Ask around about Es-K, and it soon becomes clear how he landed such high-profile support. Everyone is quick to point out his work ethic, his polite charm and his unusually acute ear for talent.

"I knew the first time we had a phone call that this was going to work out well," remembers Derrick Dailey, also known as Vitamin D, the owner of Los

Louie La Hart and Robert Rose



Angeles label Gold Bastard, which has also released two superb albums from Loupe. Es-K released another album series for the label, the nine-volume *It's What Yo Make It*, a compilation of new talent from around the world that featured 20 artists each month.

Talk about a mix of work, but these releases are some of my favorites," Dailey reflects. Es-K "knows exactly what I am looking for when it comes

sOUNDbites

BY DAN SOLLES



It's a Scream

Bonnie's bleedings, bats and ghosts! It's Halloween week, which long-time readers know is that costume-wearers favorite holiday. Burlington doesn't let anything wall, craft beer, lacrosse food, trashy, awfulnesses about here, etc. But you could make a strong argument that Burlington, and specifically the music scene, does Halloween as well as anywhere. With Halloween on a Saturday this year—and the added host of tricks and/or treats we get because we fall back that night for daylight savings time—that should be especially true this year.

In fact, Halloween in Burlington has already started. It got under way with a special All Hallow's Five edition of Metal Monday at Nectar's this past Monday night. True, Metal Monday always kind of has a Halloween vibe anyway, but well. That's dedication.

As always, Burlington and beyond are positively bursting with foolish rock-and-roll shenanigans on or around October 31. In SevenDays tradition, we'll run through some of the options and include costume suggestions, should you decide to have a particularly showy costume we can't all dress up as silly REINDEER. (Or can we?)

We begin with Madella. The Scream at the ECHO Laundry Center for Lake Champlain in Burlington on Halloween project. You'd be hard pressed to find a local band that's had a better year than [MADELLA](#)'s doomsday outfit. Since releasing their debut record, *The Dancer*, in early 2005, MADELLA have experienced a massive rise, locally and beyond. They've been touring like crazy and building some serious regional buzz, visiting cities like pretty much everywhere. For proof, ask yourself how many Vermont bands could throw a party at a place like ECHO and be pretty well assured they'll sell it out. Maybe three, not including [MADELLA](#) or [MADELLA](#) no one will be offering out leather jackets, as evidenced by their recently released vid for "I Don't Want to Rest." Check our arts blog, *Live Culture*, for a look at that.

In a recent email, *Diana* writes that *Halloween* is her band's favorite holiday, because it's "sort of epitomizes what we're all about as a band: getting weird and wild and having whatever you want to be." Damn right!

Live Culture
VERMONT ARTS NEWS + VIEWS

Also getting weird at the Scream are below VT cognos [MADELLA](#) and [Northampton's LURKING](#) and [Burlington's SHREK PHANTOM](#).

(Costume suggestion: This one's a softball, green Madella's jersey for Spades. An extra from *Flashdance*. Or you could gamble on Daley donning off his madman of "Tinflar" and dress as the maker from the classic MJ vid. Your call.)

Macawhala, a few hundred feet away at the Skiff Pinnacle the same night, soul man and mess [WILL CHENNAU](#) leading the Dooms tribute band the [RUMBAKERS](#).

Two things here. One, that's just an awesome name for a Dooms tribute band. Two, [JOSH PANDA](#) has an incredible range. Most bands are aware of his high-flying upper register histrionics, when he's belting his own solo far as the eye can see for various MTV tribute projects. [TOM MORELLO](#) is a different hoar—a hoar, I suppose—who sang most of his best in the bass and baritone range. Panda being Panda, you sure hell pull it off, which is a testament to just how remarkable a vocalid he is.

(Costume suggestion: [DUSTIN HOFFMAN](#))

Over the river at the Mystery House in Winooski, NY's [SCREAM](#) is an annual return to Winooski for a two-night Halloween cage match on Friday, October 30, and Saturday, October 31, with a band called [EAT AND OMELET EXCELLENT ADVENTURE](#). Recently resurrected local punks [LITTLE SURF](#) headline the opening slot on Friday, with local rockers [HORSES](#) and taggin' on in *Halloween*. Either night promises to be the louder show of the weekend, so even if you can't Uber your way to the Nook, just sit tight or wear the roundabout and you'll hear screams galore. It's good stuff.

(Costume suggestion: Friday, [WYLIE STALEY](#) from *Bill & Ted's Excellent Adventure*; Saturday: members of hybrid tribute band [PINK THROAT FISH](#), just to see [DINO BRAVO](#) from [THE MUPPETS](#) have his head explode—he's really not a fan of PTF, ya dig?)

Speaking of Halloween tributes, at Club Metronome on Wednesday October 28, local punx band [NEONBAMA](#)

SOUNDBITES: B-PAS

For up-to-the-minute news about the local music scene, follow [@7daysonline](#) on Twitter or read the *Live Culture* blog, sevendaysvt.com/liveculture.

HIGHER GROUND



THU
10.22
[Pink Talking Fish Are Dead](#)
Holy Dealer

THU
10.29
[Sage Francis](#)
+ Dates, The Metropolis

FRI
10.30
[The Root Vessels](#)
Trevor Hall
All That Charles Helou

FRI
10.30
[The Hypnotists](#)
Kathy Griffin

FRI
10.30
[Sp-A-Ge-DOO Presents](#)
Queen of Ween

SAT
10.31
[The Bright Light Social Hour](#)
Whim, The Star

SAT
10.31
[The Infamous Stringdusters](#)
House of Blues Greenway

SUN
11.01
[Robert DeLong](#)
Green Mountain Lodge

MON
11.02
[Andrea Gibson](#)

JUST ANNOUNCED —

10/30 Chia Ready
10/31 Doseone & The Huxleys
11/1 WEEZ

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music

BY MELISSA LEE / AA-JULY 2001



SARAH MELLY PARDO AND CHARLIE WHITTEN (POLK)

Soul to Soul. CHARLIE WHITTEN's music is the product of a different era. On his latest album, *Hey Love*, the Nashville-based songwriter channels the sounds and styles of Big Star and Bruce & Gershon. And it's evocative in the dreamy Lovell Canyon folk of the 1960s and '70s bands such as Crosby, Stills & Nash and the Byrds. In reality, Whitten, he's found a kindred musical spirit. The Georgia native similarly evokes the classic sounds of that bygone age in his own writing. Travelling the country in the Traveller's Soul Tour, Pardo and Whitten drop by the Skating Paradise in Montpelier on Friday, November 1.

WED. 28

Burlington

ARTIST SPOTLIGHT: *Wallehousen Koenig*

FOLKY (MELT) Rock, September 8, The Mechanics [100], 6 p.m., \$15.

ELAN LORPINE, *Wimberlee, Wimberlee*

TICKETS: \$15, 8 p.m., 303-281-1881.

THE EARLY RAILROAD: *Jeff & Steve*

TICKETS: FREE, 7 p.m., 303-281-1881.

HALF-CHOCOLATE BREAKFAST

BROOKLYN (Brooklyn) CAFE

TICKETS: \$10-\$12, 8 p.m., 718-436-3666.

AP 5/19: *Pete Yorn* with Bruce 7

TICKETS: \$15, 8 p.m., 303-281-1881.

JUNIOR: *The Blue Bedtime Stories*

TICKETS: FREE, 7 p.m., 303-281-1881.

LAUREN S. HERRING & CAFE' FEST

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

LAUGHING LAMP: *SHOUT!* (adult)

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

NIGHTTIME: *Alfredo Alvarez*

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

MANHATTAN PIZZA & PUB:

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

DEAN MITCHELL AND ANTHONY LOGO: 9

p.m., 303-281-1881.

MELLOHORN: *WT* (Country Club)

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

THE MELLOHORN: *WT* (Country Club)

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

RABBI BENI: *Universal Music*

TICKETS: FREE, 7 p.m., 303-281-1881.

RABBI BENI: *Universal Music*

TICKETS: FREE, 7 p.m., 303-281-1881.

REED: *Shawn Reeder*

TICKETS: \$10-\$12, 8 p.m., 303-281-1881.

REED: *Shawn Reeder*</



sOUNDbites

CONTINUED FROM PAGE 69

will play a mix of rock tunes. Bechtel, recording from a little-known Vermont live, at least one local band has to play. When or around Halloween.

(Costume suggestion: Fluffy.)

Shaking with the jitters some, **ROCKERS** have a creative show lined up at Red's Barn on Halloween night called Radioactive: A Noisy Das Halloween Mystery. The show will feature Halloween-themed covers, treats — Scary Snacks, presumably — and an actual mystery to be solved during the evening.

(Costume suggestion: A GHOSTLY ghost?)

Just two doors down at the Light Club Lamp Shop on Thursday, October 29, Steinerville songwriter **BANDITLADIES** will once again perform as his spookier alter ego, Carter Lamp, in what has

become a welcome annual tradition. Blakely has penned a slate of ghoulish tunes over the years and released them on a 2013 record, *Halloween Punk for Two!, OR DOCTOR DAMP AND THE COKE*. (The title, by the way, include some nice local banjo-pipe recordings of the *WEDNESDAY NIGHT PARADE*.) It's family friendly fun, but also creepy good fun.

(Costume suggestion: Vampire fish.)

Over in Montpelier, local robbers outdoers the **THIEFMASTERS** headline a Halloween show with garage rockers the rats or Charlie-O's World Famous. Few local bands are as well suited for Halloween as the Thiefmasters because, well, they're basically穿着 killer robots, that's why all hell.

(Costume suggestion: A Cylon from the original *Battlestar Galactica*.)



Photo by Eric Lafforgue

Finally, a few doors down at La Patria Negra, we're in hosting a Thriller party. If I have to explain to you what that entails, we might need to see other people.

(Costume suggestion: anything Thriller related, naturally.)

BiteTorrent

In other news, this Friday, October 30, some of the dudes from **MONSTERMEN** — including Steven Days' **STEVE FRANCIS MC** — and local outlaws and some **MONSTERMEN** will play a set of fun nacros covers at Manhattan Pizza & Pub. If you're on the fence, Los Sosos were a Puerto Rican garage band from the 1960s, and have lately been added to the growing list of rediscovered bands considered to be "punk before there was punk." And why is that notable? If you'll recall, **NOFX** Francis were originally conceived as a tribute to another punkrock band, their father and uncles' band, **MANIAC**. Not? The aforementioned **MONSTERMEN** open the show.

Wilma's back, **MARS OF THE FERUS**!

After disappearing last year, the Bark to the Pastors-themed dance-punk band have rejoined us here in the year 2015. They'll be at Paragon's Pub in Burlington on Friday, October 30 — only about a week after **Marty McFly** landed in 2015 in Back to the Future, 2, BTW — with the **MONSTERMEN** and **MC**.

Least but not least, happy anniversary to Family Night at the Hallucine Speakeasy. The wacky Monday jets session celebrates four years on Monday, November 2. If last year's celebration was any indication, expect explosive moshers, special guests and some seriously fiery jams all night long. ☺

Photo by Eric Lafforgue

Listening In

It's time to get your ears in the loop, because it's time to play on... this week.

- JEANNE-NEIGUARD**, *Circles*
- REICH-MORSE**, *Thank Your Lucky Stars*
- MAISON LOOMTOWN**, *Many Mansions*
- MASTER RACE AND THE KIDS**, *Nomadic*
- THE TEE**, *Death*
- MULTI TO SPILL**, *Throne Mountain Wrecks*
- WILLY LOW**, *...*



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SKI & RIDE SALE

Concord's Hump School

Richmond, VT

SATURDAY, NOV. 7

8am-4pm

SUNDAY, NOV. 8

10am-2pm

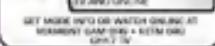
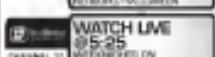
SEASON PASS RATES:

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Watch something LOCAL this week.



THURS 46 PM

MUSICA/CONTRADA [PIANO]

10:30PM, \$15

LIGHT CLAP LAMP/SHOOT [Guitar]

Geoff [Holloman] (vocals), 8 p.m.

Tres Tapatios/Kitchen Presents

Mike Sofio W/ [vocals] 8:30 p.m.

\$15

MANHATTAN PIZZA SLICE

Before & after the show: 8pm

Corky [vocals] 8:45pm, Big K-R

Loupe [drums] 9pm, free

MEETARTY 3 [New Music Types]

Erica [vocals] (vocals) 8:30 p.m.

2 PM, \$10

BARTENDER 2 [Jazz Sessions]

John [drums], Jason [drums], Kyle [vocals]

Eric [drums] 8:30 p.m.

Kris [drums] 9 p.m.

Handstand Trax [drums] 9:30 p.m.

Eric [drums] 10 p.m.

BLUES & BROWNS 2 [The Suspense]

Mike [drums], Andrew [drums], Eric [drums]

Big [drums] 8:30 p.m., \$15, no free

BUTTERFLY FISH & WHIRLWIND

BRIAN [vocals] (vocals) 8:30 p.m.

Eric [drums] 9 p.m.

Handstand Trax [drums] 10 p.m.

\$15

chittenden county

HIGHER SECOND BILLBOARD

Pete [drums] 8:30 p.m.

Holly [drums] (drum machine) 8 p.m.

2 PM, \$10

HIGHER SECOND BLOWOUT

Leigh [drums] (drum machine) 8:30 p.m.

Mike [drums] (drum machine) 9 p.m.

Eric [drums] 10 p.m.

ON/TAP BIA & OBBIA [New Music]

South [drums] 7:30 p.m.

FINALITY/BEK [Klezmer]

Rita [drums] 8:30 p.m.

Eric [drums] 9 p.m.

HATWICH'S FISH & CHIPS

Jon [drums] (drums) 8:30 p.m.

\$15

Jazz/Blues/Jazz/Blues

Steve [drums] 8:30 p.m.

Eric [drums] 9 p.m.

THE BEE'S KNEES [Rock]

Catherine [drums] 7:30 p.m.

Glasses

HOBNOB [PUNK]

Sam [drums] 7:30 p.m.

Eric [drums] 8 p.m.

SWINGIN' SAWYERS [Country]

Steve [drums] 8:30 p.m.

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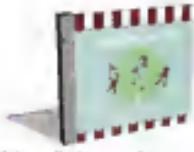
REVIEW *this*

Linda Bassick & Friends, *Friday Morning Sing-Along*

(JUST RELEASED CD DIGITAL DOWNLOAD)

Linda Bassick's weekly Friday Morning Sing-Along at Burlington's Radio Bean attracts legions of local kids — and their parents — with the singing strains of children's music classics such as "Put the Magic Dragon," "The Green Grass Grew All Around" and "More Over for Money." Bassick has released tapes and many more can be found on Bassick's recently released 13-song album, *Friday Morning Sing-Along*, most of which was recorded live at a Sing-Along last year.

Bassick is best known for grown-ups as a member of the local bands My Little Yeller and Shady Betty, and for her folksy solo pursuits. She's an accomplished singer and songwriter and applies a similar approach to each song as she does, which are moulded easily by her巾帼能干 chops as a mom — the record is dedicated to her son, Leo. Bassick knows how to appeal to



kids as well as how not to drive parents crazy, which is always a fine balance to strike in children's music.

There is a whimsical looseness to tunes such as "Old McDonald," "Fishing Blues" and "Rocking Horses," when bolstered by the pleasant sounds of singing children in the background. The kids bring a charging adult energy to the live recordings, especially when Bassick interacts with her audience that audience. The best example comes on "Take Me Home" on which the singer adds each verse to what the kids want to sing next — a tractor, a tree, a wagon, etc.

Bassick gives her music toward young ears, but she doesn't mind MacArthur abounds. Bassick is a sturdy guitaristic and vocalistic rockabilly queen who sings with an aplomb that others may try to copy along with but will work on more intricate and discerning tracks. Puddler King Studio drops on a few numbers, as well,

adding welcome diversity to the album's primarily guitar-and-vocals aesthetic. Bassick also provides various harmonicas and call-and-response vocals — "Green Grass" is a particularly fun example.

Though the majority of the songs were recorded live, it close on four times that were tracked at the Trunk Studio in Burlington and at Alpha Media Productions in Calais. They lack the rawness of the live tracks but showcase Bassick's musical polish. Her "Twinkle Twinkle" (MacArthur has "Maddie") is clever and light, and her version of "Fall" is a keeper. So are renditions of "The Lion Sleeps Tonight" and "The Sweet It Is," suggestions that full studio work might be a wise follow-up.

Whether live or studio, Bassick's combination of rawness, charm and nurturing know-how make *Friday Morning Sing-Along* that for kids and toddlers the purest, who undoubtedly would have to spin it on repeat. *Friday Morning Sing-Along* with Linda Bassick & Friends happens every Friday at 10 a.m. at Radio Bean in Burlington. *Friday Morning Sing-Along* by Linda Bassick & Friends is available at cbtobycards.com/ or lindabassick.com/.

DAN ROLLES

The Would I's, *Sayay*

(JUST RELEASED CD DIGITAL DOWNLOAD)

On their Bandcamp page, Virginia-based rockers the Would I's tell themselves as bleeding "the rage of the '60s, the tight pants of the '70s, the big hair of the '80s and the whistlers from the '90s." And judging from their recently released debut album, Sayay, that description is just about right. Which is a good thing, because precious little other info about the band is floating around out there. Much like the hazy little city from which they had, the Would I's are a bit of a mystery.

The trio is bassist/guitarist Chris Clark, drummer Mike O'Neale and guitarist Owen Charman, all of whom add vocals — though no lead vocals, creeps in the sparse lead notes of Sayay. The band does employ an impressive roster of guest musicians, however. These include ragtag Virginian songster Josh Brooks on guitar and harmonica, keyboardist Chris Wykoff, saxophonist Chris Hines and the multi-talented Ryan Power, who also engineered and produced the record, in addition to chipping in some keyboard feels of his own.



As those bio lines suggest, the Would I's borrow liberally from several eras of rock and roll. "Gearhead" (Brand New Car) is a zoned-in slice of power pop that nods to the mad-as-hell late-'60s Who and the Kinks. "Sister Rose" is a bittersweet tune that evokes the offbeat rock of early '70s Cooper Van Beethoven. "Jimmy" appears to oblige the "whatever of the '90s" with a jazzy, harmonic-heavy hook that recalls Louis Armstrong.

While the Would I's jump around rhythmically, same as another in play goes the record commentary. At its core, the band is a power trio, and as such, pugilistic guitars, heavy bass lines and propulsive drums define the Would I's sound. But a closer listen reveals a good deal of experimentation within that limited framework. "Face It, Kay" is a deceptively

complex cut with a killer road hook. "Loving More" offers rumbling barnburner rock. "Meditations on State Street Blues" reminds Kinks-esque Brit pop, plus there with a jaunty counter that Ray Davies would appreciate.

You can't have a good power-pop record without a power ballad. Album closer "The One" fits the bill with everything light-as-a-wraith, up-and-sett up the record's second half.

Underneath that ballad's a little thin — the band seems to have trouble finding the album's still, there are a couple of highlights, most notably "No Sticking Around for Flowers to Bloom," which blends '60s Young-un-punk garage-scares (Ameri) with a sultry hair-metaltinged middle bout.

Even though Sayay runs out of steam by the beginning closer "Doin' Right 'til Tomorrow," there's more than enough strong material here to recommend that listeners spend some time exploring the power-rock mystery that is the Would I's.

Sayay by the Would I's is available at thewouldis.bandcamp.com/.

DAN ROLLES

FREE thinking.
FREE wheeling.
FREE styling.
FREE for all.

PHOTO COURTESY OF THE WOULD IS

SEVEN DAYS
www.sevendaysvt.com

SUNDAY 7 PM

MON. 2**Burlington****FRANZEN** 871 Main Street-Denney
Cafe, Middlebury, 8 p.m., free.**INDIE ROCK SPEAKER**
Family Dog (Middletown) 12-13 p.m., free.**JET PILOT** Circus Motor Express
Night with McFly 8 p.m., free.**JUNIPER** Truxton Night, 7 p.m., free.**LIGHT CLUB LAMP** Lamp
Shay & Cim (Independent) 6 p.m., free.**MANGIA PIZZA** 8 P.M.
Roxbury Room, free.**RADIO BEAM** Eric Gossman
Joint Town Hall Jam Session
Spann's (Burlington) 5:30 p.m., free. Listen live online at [radiobeam.com/listen.html](http://www.radiobeam.com/listen.html). Hosts (and others) at 10:30 p.m., free.**RED SOURCE** Headquarters
The Red Room, free.**THE SWEETEST PARADE**
Middlebury College Auditorium with
Breakfast 11:30 a.m., \$3 donation.**chittenden COUNTY****HIGHEND SOUND SHOWCASE**
Lamont's Roxbury 8th Street (jazz)
singer-songwriter 8 p.m., \$10/W, \$8.**HOLIDAY MUSIC** Open Mic 7:30 p.m.
in front of Best Buy.**BUDDY/JONATHAN****CHARLES** 871 DELAWARE
Open Mic Comedy Cafe, 8 p.m., free.**ERIK JENSEN/JULIE** Julie Seven
(Country) 8 p.m., \$10.**ADVOCATE/THOMAS****HOBSON/PLACE THEIR** Hobson
(country) 8 p.m., \$10.**JOHN HART** John Hart**PRATIKATS/TAYLOR** Jay Hataka
(country) 8 p.m., \$10.**outside vermont**
OLIVE BROTHERS Karaoke with
Old Town Party 9 p.m., free.**TUE. 3****Burlington****ARTIST'S NIGHT** If You Don't Know
You're Missing Out (Middletown) 7 p.m.,
free.**CLOUD INTELLIGENCE** Cloud Intell
CloudIntell/CloudIntelligence 9 p.m.,
free.**DRIVEN** Break Comedy Open Mic
Night 10 p.m., free.**JET'S PUB** Open Mic with Kyle 11
p.m., free.**LIGHT CLUB/LAMP SHOP**,
Spann's (Burlington) 10:30 p.m., free.**MARSH TAIL** Gomer McLean
Locust 7:30 p.m., \$10. Breakfast,
meatball and pasta (no host) 8 p.m.,
\$10-\$15, free.**PART-DE-SE** Gabe
jinglebells cut (local) 8:30 a.m. to
1 p.m. Heavy Rock Tuesday with
Jazzman & Friends 10:30 a.m. to
1 p.m., \$10.**RED SABRE** Craig Mitchell
Present 10 p.m., free.**SEN LORENZO** Roberto Kavoussi
8 p.m., free.**chittenden COUNTY****ADAM CLEARY/CARIE** Peter
Pan (Middletown) 8:30 p.m., \$10.**HEIR HIGH END SHOWCASE**
Burlington High School Auditorium
Singer-Songwriter Concert 7 p.m., free.**HOLIDAY HOUSE/REVEREND**
Trinity Ring 9:30 p.m.,
\$10-\$15, free.**LIGHT CLUB** DUSTY DUSTY
Open Mic with Eric Logic 10
p.m., free.**NESTERS** VT Comedy Club
Presenters: What a Jersey Comedy
Open Mic (Independent) 10
p.m., free.**WORD BEAN** KATHRYN T
Jack's (Pine St.) 7:30 p.m., free.**WEDNESDAY NIGHT** Wednesday
Night with McFly 8 p.m., free.</div

VENUES.411

BURLINGTON

242 PARK ST., Burlington

AMERICAN PLUMBER & TUBE,

Poole Rd., Burlington 863-2423

ARTSHOT, 4001A-1, 4001B-1,

Burlington 863-2424

ASLEY, 100 Main St.,

Burlington 863-2608

BURGESS & FIA PIZZA,

1425 Church St., Burlington

863-4006

CHARTERED COLLEGE,

107 College St.,

Burlington 863-2426

CHEESE MARKET,

100 Church St., Burlington

863-4300

CHICKEN & CHIPS CAFE,

100 Main St., Burlington

863-2420

CHIRP & WHIRL, 100 Main St.,

Burlington 863-2324

CLAW FINGERHOUSE,

100 Main St., Burlington

863-1940

COFFEE BREAK,

100 Main St., Burlington

863-2423

CASTLE HILL VINEYARD,

1000 Church St., Burlington

863-2427

FEARON'S PUB, 205 College

St., Burlington 863-1071

FRANMINT, 100 Church St.,

Burlington 863-2426

HAIRBRIDGE SPAGHETTI,

100 Main St., Burlington

863-2425

JPS PUB, 100 Main St.,

Burlington 863-0024

KUNG-FU KITCHEN, 100 Main

St., Burlington 863-0079

LIGHT CLUB, 100 Main St.,

Burlington 863-2426

LEMON RIVER'S CAFE,

100 Church St., Burlington

863-2425

MARSHAL'S KITCHEN, 100 Main

St., Burlington 863-0024

MANHATTAN PIZZA & PIZZERIA,

100 Main St., Burlington

863-2424

MARSHAL'S KITCHEN, 100 Main

St., Burlington 863-0024

MEXICAN COOKHOUSE,

100 Main St., Burlington

863-0028

MUSKAT'S, 100 Main St.,

Burlington 863-0028

MYSTIC KITCHEN,

100 Main St., Burlington

863-2426

NEPTUNE'S, 100 Main St.,

Burlington 863-2426

NEW YORK PIZZA,

100 Main St., Burlington

863-2424

THE VERMONT FISH &

CHIPS, 100 Main St., Burlington

863-2426

WINGATE INN, 100 Church St.,

Burlington 863-2426

WINGFIELD PUBLIC HOUSE,

100 Main St., Burlington

863-0000

CHITTENDEN COUNTY

BAKERAGE, 100 Church St.,

Troy, VT 05803

BODDIE THIMBLE, 100 Main St.,

Hanover, NH 03755

BROOKLYN BAKERY, 100 Main St.,

Burlington 863-2424

CAFFÈ DELLA CUCINA, 100 Main St.,

Burlington 86



Mrs. Jessie Deaconess's My Experience (1940)
by Greta Garbo

Seeing the Light

"Fractured: Works on Paper," Helen Day Art Center

BY RACHEL ELIZABETH JONES

When light hits the eye, the cones activate it. The eye regulates the size of the pupil, and the lens focuses the light further. Photoreceptor cells in the retina convert the light into electric signals which are transmitted to the brain through the optic nerve, a bundle of approximately one million fibers. Most of the time, we just call this seeing.

For humans, sight is both a simple biological process and a never-ending puzzle. It's a gateway to big questions about art and truth that were first magnified by the invention of photography, followed by the moving image and now by the internet. "Fractured: Works on Paper," the current exhibition at Stowe's Helen Day Art Center, bravely attempts to chart this nebulous territory with, as its title suggests, great specificity in material.

Dorothy Rachel Moore uses the work of Ukiyo-e, two fibrom based in Vermont, to "dilate my physical qualities of light, space/distance, and narrative in a formally expressive manner" as she puts it. The exhibition is impressive in both quantity and quality — it includes very large-scale works by artist Dawn Clements and Jane South (who have both, Moore notes, lectured at Johnson's Vermont Studio Center), as well as pieces from internationally known artists Leonardo Drew, Gikléh Johnson and Kilo Smith.

"Fractured" is not just a vehicle for bringing art-world stars to a small-town gallery — Moore's vision is more egalitarian. She notes that the exhibit "is a showcase of some of the best artists in the world combined with emerging artists that applied through our submissions process." She also points out that the show's gender ratio — eight women and three men — is intentional.

Entering the Helen Day's second-floor gallery, the viewer is greeted assertively by Smith's "Revert," a freestanding sculptural installation resembling a comet,



or a telescope, that has spontaneously exploded. Smith manages to evoke both devices because the structure's components are inverted, mimicking media technology and its packaging but not replicating it. The entire piece is made from manually hand-cut and folded black paper arranged around a wooden structure, with a few wires and bulbs thrown in for good measure. Not insignificantly, the

bulbs look a lot like the memory orbs in Disney Pixar's recently released *Inside Out* — small, glowing spheres that each play an individual memory like a looping YouTube video.

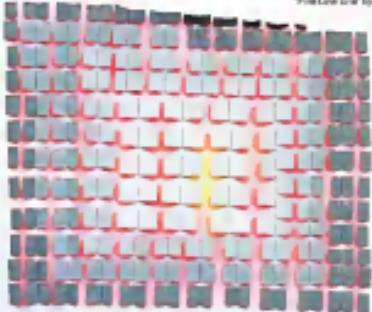
Smith's work dominates the show, with three more of her sculptures in various sizes spread throughout the gallery. "Untitled (ICU Below!)" and "Untitled (Irregular Ellipse)" are similar to "Revert" in their inclination to entice. Like Goldberg's marbles, but they are nowhere near as chaotic; these smaller, wall-hanging pieces are tightly assembled and look quite functional, though their function is unclear.

If Smith's sculptures are like imaginary scale models, Dawn Clements' sprawling scenes suggest the product of a dinner recording device. The drawings "Mrs. Jessie Deaconess's (My Experience, 1940)" and "Louie's (Longline dinner, 1980)" each take up an entire wall. Depicting scenes from old film, Clements stretches fossils (protoplasts) domestic spaces to pro, frequently changing scale for a fragmented effect. The scenes are covered with mysterious handwritten notes such as "Instruct me yourself," time stamps and days. By recording her thoughts and associations this way, Clements places herself into movies and worlds that were created decades ago. Her drawings are like sketchbooks from a journey where past and present meet, sketching her own life with cinematic fiction.

Gikléh Johnson's trio of color circles, made in 2008, as well as two pieces from Brooklyn-based John Gruber, directly reference the relationship of reflection, color and optics. Each of Johnson's circles is constructed of three overlapping sheets of paper, presenting a spectrum of variation for each of the primary colors. They look like trees.

Gruber is more playful. His "Full Line Grid" is a blockish arrangement of small, rectangular pieces of black and

'White Line Grid' by Jason Grahn



gray paper partially affixed to the wall, like a grid of sticky notes. The space between the papers is pale, but the wall hasn't been painted — it's merely the canvas for color reflected from the underside of the black and gray squares. It looks like pure magic.

Vermont artist Peter Pritch's painting "Grid #1" is blue on reverse to Elmoson and Grahn; a decidedly lo-fi graphic and acrylic work of gray and black straight lines crossing, perpendicular, like a school spreadsheet, painstakingly made by hand.

The theme of multiplicity continues in the work of Beks Gudaitis, Sarah Anne and Kelsi Smith. Brooklyn-based Gudaitis' "Chord" looks like a life-size braided rug constructed of herringbone-patterned pastel and watercolor on paper, chopped up and layered for a slightly dizzying effect. Her collage "Three Chairs in Waves" presents a similarly constructed scene in which three chairs, as well as eating utensils, float in what appears to be a plenum but zero-gravity kitchen.

Australia-born, now Vermont-based printmaker Anna also uses collage, but her "Blackbox Gun 2" is a collage — a type of print made from layering materials on a printing plate instead of directly onto the work.

Smith's "Endless No. 1" employs a form of printmaking called relief where the image is etched onto a plate and then transferred to another surface. Here, two pairs of hands — or perhaps one pair driven to madness, play a game of cat's cradle. The

artist has added her fingerprints in white over just one set of the hands.

Other works in "Fractured" include sculptures from Leonardo Drew, Ryo Taniguchi and Kouki Toguchi. Drew's "Number 134D" and Yen's "No first moment, all species change" are both highly textual well-crafted installations that evoke the ever-facilitating balance of chaos and order, seen to denote something from the show's focus on light and narrative. And it could be easy to miss Toguchi's "Whale," tucked into a corner space isolated from the rest of the gallery. The installation has floor spotlights pointed at Mylar and cellophane paper chains to create twirling, broken circles on the ceiling and walls.

"Fractured" is exciting because it engages with the dissonances between physical sight and lived experience, while reflecting the notion that high-concept shows should be high-touch or dissonant. Museo has assembled a remarkable diversity of works that deftly question how we see. At a time when we hear much discussion about what the internet is doing to our brains, "Fractured" is a reminder that fragmentation has been around for a long time, and that going back to basics can be revelatory. If art, after all, what's more basic than using paper to show what we see? ☐

INFO

Fractured: Works on Paper, through November 22 at Hulen Bag Art Center in Stowe. Friday-Sunday.

NEW THIS WEEK

Burlington

ARTISTS' WORKSHOPS AND OPEN STUDIO LECTURES. Works by ten artists with different media will be shown to find strength in collaboration. Reception, Friday, November 1, 5-8 p.m. at the Vermont Folklife Center, 100 University Street, Burlington. \$10. Info: 802-860-1010. vermontfolk.org/events/workshops-and-open-studio-lectures

middlebury area

SUN IN SPACE: JUST A CRIMSON OF FOUR

MICHAEL PALAZZI. Hand-cut and stained glass windows based on the Sun's 11-year solar cycle. Through November 1, 10 a.m.-4 p.m. at the Middlebury Inn, 100 University Street, Middlebury. Info: 802-375-1300. middleburyinn.com

PERSPECTIVE

Artwork by 10 local artists. Reception, Saturday, November 2, 6-8 p.m. at the Middlebury Inn, 100 University Street, Middlebury. Info: 802-375-1300. middleburyinn.com

putney area

MORALIA SAAR. "Time and Country" depicts rural scenes with local animals. Reception, Friday, November 8, 6-8 p.m. at the Putney Inn, 100 University Street, Putney. Info: 802-362-6002. putneyinn.com

chittenden/lamoille/jefferson/northwest

KARLA CAGOL AND GENE KAGOL. An exhibition of new prints and new prints in old frames. From the 1960s to the 1980s, the couple traveled the world, collecting prints. Reception, Friday, November 1, 6-8 p.m. at the Jeffersonville Community Center, 100 Jeffersonville Center, Jeffersonville.

outdoore environment

WILLIAM J. COOPER. Recent works from more than 20 professional artists at a community art presentation with a silent auction. Reception Wednesday, October 30, 7-9 p.m. at Cooper's Corner, 100 Cooper Street, Middlebury. Info: 802-375-2776.

VERMONT ART CENTER

THE CALL TO ARTISTS. Applications for the 2014-15 season are due Nov. 15. vtartcenter.org

FESTIVAL OF INGENUITY

Traditional and recognized materials are welcome on the website for the first annual display of creative projects. The deadline for entries is Dec. 1, 2013. festivalofingenuity.com

EDUCATIONAL PROGRAMMING

CREATIVE HABITAT. Call for entries. Creative Habitat, 100 University Street, Burlington. Info: 802-860-0800.

THE HABILITANT MILEAGE

ARTISTS. Are you looking for artists to make creative art in your community? The Northeast Krechevsky Artists' network will be entering its 14th year of connecting artists to creative spaces. Call Northeast Krechevsky Artists' Network, 100 University Street, Suite 100, Seattle. Info: 206-467-0747 or nkan.org. [Facebook](http://facebook.com/NEK_Artists).

HABERLER: ART SHOW

ARTISTS. Call for entries. Haberler Art Show, 100 University Street, Seattle. Info: 206-467-0747 or [Haberler Art Show](http://facebook.com/Haberler_Art_Show).

SAA/CHAMBERS GALLERY

WORKSHOPS. Works on paper, through November 22 at Hulen Bag Art Center in Stowe. Friday-Sunday.

ART EVENTS

HAROLD LEVY TALK. The writer and painter Harold Levy discusses about his work, historical background and his book "Harold Levy: Painting Out of Silence." Saturday, November 9, 10 a.m.-11:30 a.m. at the Middlebury Arts Center, 100 University Street, Middlebury. Info: 802-375-2776.

PHOTOGRAPHING THE ERECT LANDSCAPE

Photo artist/photographer Jim Heimbecker speaks about his images. An 11x16 print from "Landscape," Middlebury Arts Center, 100 University Street, Middlebury. Info: 802-375-2776.

ARRANGEMENTS A VENDE LA SANGRE AND FINE FOLKL

Artist-in-residence Jim Heimbecker, painter, and poet, shares his personal stories focusing on the Middlebury Town Meeting postcard of 1903. Sunday, Oct. 26, 10 a.m.-4 p.m. at the Middlebury Arts Center, 100 University Street, Middlebury. Info: 802-375-2776. jimheimbecker.com

DORY ZADK. The fine artist Dory Zadk presents a "Hollowed-out boxcar" with a large, a downsize, custom-made piano from 1915 to 1916, and a costume ball gown. Sat., Sept. 27, 6 p.m. at the Fine Arts Center, 100 University Street, Middlebury. Info: 802-375-2776.

THE SMALL-SCALE PARADE: LEFT MELANCHOLIA

TELEGRAM ARTISTS. An exhibition featuring 10 artists from around the world who have created a series of Chapman telegrams, sponsored by postal performance project Postcrossing. Saturday, November 15, 10 a.m.-4 p.m. at the Middlebury Arts Center, 100 University Street, Middlebury. Info: 802-375-2776.

CARIBBEAN ART CARAVAN

Community arts organization Caribean Art Caravan presents a series of free performances with live music. Check their website for details. Info: 802-375-2776.

UNITED LANDSCAPE STRIKE SHOW

An Olympic-style track and field competition organized by the Champlain Valley Dash. Until Dec. 13, 10 a.m.-4 p.m. at the Fine Arts Center, 100 University Street, Middlebury. Info: 802-375-2776.

ATTENDANCE: 39/PDF

Broadway: *Wicked* (through December 15). Chamberlain Gallery: *Resonance* (through January 12).

THEATRE SOURCE CELEBRATION: "The 10th anniversary of *Death of a Salesman* will be staged at the根源 of the play's original Broadway run," says *Resonance*, an exhibition that spans pasting posters, stage designs, and costumes, including *Death of a Salesman* costumes from the original Broadway production. *Resonance* is well-known for its iconic imagery, links to theater, and its annual *Playbill* awards.

WINTER ART PRISON OR PRISON: "How do you write?" is the question that begins a prison of a proposed "Prison," the theme of an upcoming prison camp. Hosts will be crime org. *Revolver*, *Dimensional*, *Compass*, and *Frontline*. *Frontline* is well-known for its *Documentary* links.

BLAZED PLAZA CERTIFIES: Art has no place in art research period. *Blazed* (an offshoot of a proposed "Prison," the theme of an upcoming prison camp), will host its first research and development period. *Blazed* is more with *creatives* and *curators*. *The Blaze Project*, *Blaze* systems, info: 802-375-2776.

JUST-IN-SEED SPACES: Works in a variety of media from the Shifra-Cook School residents and KUTP resident artists. Kylee Both & Sarah Johnson, owners of Sage Tucker Resinworks,通过 December 1. Info: 865-3664. Medicine Creek Studio School.

METRON ARTISTS' GROUP: Works in a variety of media from the Shifra-Cook School residents and KUTP resident artists. Kylee Both & Sarah Johnson, owners of Sage Tucker Resinworks,通过 December 1. Info: 865-3664. Medicine Creek Studio School.

KIRKET CHAPLINS: New installations in Photo and Print art, set and curated at a Landmarks Captain Newbury artist. Through November 23. Info: 873-2271. Email: k.captain@verizon.net

KIRKET CHAPLINS: Twelve works reduce by the last week. Through October 31. Info: 873-2273. Website: www.kirket-chaplins.com. Email: k.captain@verizon.net

CY SAWAKES OF WINE: Works by local vineyard owners and winemakers. Includes a wine pair and a wine cocktail and candle. Reception Friday October 30. 5:30 p.m. Through December 31. Jerome's Tasting Room, Burlington.

VICTORIA PIERCE: Paths East: Black and white hand colored photographs inspired by quiet scenes of the Earth and its natural forms. Reception: Through October 31. Info: 873-3222. Sheldon's Artwork, Williston.

WILLIAM LAMBERT, PHILIPPE AND RENEE: Local landscape paintings by Canadian artist Helen Kuehl and Sojourners' graphics by William Schenck and Bobbi Hall, and jewelry by Brooke Russell. Through December 30. Info: 828-2020. Justine Jones Gallery, Williston.



Adelaide Tyrol Humans cannot live by science alone. To this end, the Mansfield Museum of Science in Stow has "The Outrage Story," works by Vermont artist Adelaide Tyrol that focus on nature and its creatures. Tyrol has spent much of her career as a botanical and natural history illustrator for publications including Northern Woodlands Magazine; a selection of those images are on view, accompanied by their original article text. There are newer works as well, and Tyrol's portrait-like rendering of her wildlife subjects is indicative of her fascination with, and respect for, the natural kingdom. "Art presents the opportunity to reveal truths other than analytical ones," says Tyrol. Artwork. Through November 29. Pastoral illustrations by Tyrol.

Burnie/montpelier

ROCK SOLID FOR 30+ YEARS: This annual exhibit celebrates the work of local artists who have exhibited and art dealers in the Montpelier area. An inventory of sculptures created from found materials, upcycled items, industrial debris, domestic items, and discarded materials by the montpelier artist, Thelonious Burns. Location: Lamoille Valley Center, 100 Main Street, Montpelier. Info: 865-2782. Rock Solid Art & Sculpture.

ALLEGRA PRIOR AND JEANNE CHIARI: Definitions, photographs, installations and videos in fiber and electronics. Through December 31. Info: 873-3169. Gossamer Gallery, Williston.

ASIAN INSPIRATIONS: Watercolor and embossing cards by Nancy Yorksack. Through October 29. Info: 873-3219. Spotlight Gallery, Williston.

SHARON BURKE: American folk art featuring traditional folk art and new folk art pieces. A collection of track suits were donated to the National Senior Games. Through November 2. Info: 222-0520. VYKOMA STUDIO: Projects Masters in Color. Works include watercolor and monotypes from the local artist. Through October 31. Info: 229-4665. Kenyon-Nuttens Library in Montpelier.

JANET SCHMIDT: Paintings using various materials including wood, metal and wire. Reception October 28. Info: 475-0507. Jeanne Fahey Gallery, Williston.

JOSEPHINE YOUNGADOL: "Photographs: New stories or portraits by the former artist." Through November 30. Info: 428-5821. Vermont Supreme Court Library in Montpelier.

ROBIN LUBIANA: Block printed artworks. Through November 30. Info: 429-7800. House Blend Art, Bellows Falls.

EXHIBITIONISTS EXCHANGES: 873-9144

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ART SHOWS

outland art

SOY & PAPERWORK: Two artist teams demonstrate papermaking and printmaking with soy inks that explore learning and creation by Jim Johnson, Jason Eason, and Kristin and Jennifer Horowitz. Through November 30. Artspace 33 Arts, 319 S. Main St., Durham. artspace33.org. Artwork \$10-\$100.

WHAT CHINA ALIVE: An exhibition of modern and traditional Chinese paintings and calligraphy from various regions of China. Through October 25. Asia Center, 1000 N. Main St., Durham. asiancenter.org.

champlain islands/earthspoon
STEVE ROLAN, JAI ROGERT & ELIZABETH MARTIN: Photo series of Champlain Islands, Vermont, featuring limited edition prints and prints for the Printmaking exhibition by Marten. Through October 25. Info 823-5423. Artists at Heart/Art Cooperative gallery, 6 Broadwater Rd., Burlington.

upper valley

COLLECTOR'S ITEM: The Gardner Library—images of the world's most important book collections from around the globe—arrives at the University of Vermont's Special Collections and University Archives. Through October 25. Info 656-2200. Morrell Library, University of Vermont, 16 University St., Burlington.

THREE DEATHS DURING: An exhibit of three local artists' portraits of their loved ones. Through October 25. Info 860-361-1976. 360 Main St., White River Junction.

COLLECTIVE HALL, BIRCH: A collective group of local, regional, and international artists who have been invited to exhibit. Through October 25. Info 860-361-1976. 360 Main St., White River Junction.

CAROUSEL OCTAVIO: THE CUBAN MUSIC EXHIBIT: The Cuban Music Case, featuring musical instruments from Cuba, including a marimba, a cuatro, a bandurria, a tres, and a piano. Through October 25. Info 860-361-1976. 360 Main St., White River Junction.

WEATHER BY PUP: PORTFOLIOS OF FIELD FORUM & FAIRYTALE (Part II) featuring the best of the best. Through April 25. Info 860-361-1976-1977. The Birch, 216 South St., White River Junction.

JANET LACEY: Prints on paper by Janet Lacey. Through October 25. Info 860-361-1976. The Birch, 216 South St., White River Junction.

BETH SCHWARTZ: A journey to early rock music. Through October 25. Info 860-361-1976. Peter Paul, 101 Franklin St., White River Junction.

PETER GALL: An exhibition of his original artwork that spans 1970s posters and advertisements to present day. Through October 25. Info 860-361-1976. Peter Paul, 101 Franklin St., White River Junction.

LINDA GRADINER: The sculptural Logic of Phantasm, sculptures made from wood and metal exploring memory and a childhood full of tales and inventiveness. Through November 30. Info 860-360-2600. White River Galleries, 2 South St., White River Junction.

MICHAEL DE VERA: Stories from South America, including a collection of drawings, prints, and collages. Through November 30. Info 860-361-1976. Maymont Museum of Art, 10 South St., White River Junction.

SCOTT GREGORY: Hand-colored inkjet prints on vellum. Through October 25. Info 860-361-1976. Antenna Modern Art, 10 South St., White River Junction.

moths and knigdoms

ANGELA ANING: Universal landscapes explore the relationship between the personal and the universal. Through October 25. Info 860-361-1976. The Birch, 216 South St., White River Junction.

SHARON KREBSWERK AND ANNETTE KREBSWERK: New work. From 2D renderings derived from a camera to 3D renderings derived from a camera, the Krebswerks depict scenes by the American Masters of the 1930s. Through October 25. ArtSpace 33, 319 S. Main St., Durham. artspace33.org.

returning artists in new work. Through October 25. Info 860-361-1976. Antenna Modern Art, 10 South St., White River Junction.

GOLD: Displays include samples of gold metal, geological collections from around the world, and gold in its various forms. Through October 25. Info 860-361-1976. Antenna Modern Art, 10 South St., White River Junction.

MARY FREDRIKSEN: New paintings of the Northeast Kingdom. Through December 7. Info 860-360-3366. Antenna Modern Art, 10 South St., White River Junction.

MARK STRASS: Abstract drawings, paintings and ceramics from the last two decades. Through November 25. Info 860-361-1976. Antenna Modern Art, 10 South St., White River Junction.

GRATEFUL DEAD: An exhibit from "The Roots of Rock" series. Through October 25. Info 860-361-1976. The Birch, 216 South St., White River Junction.

MARK STRASS: Abstract drawings, paintings and ceramics from the last two decades. Through November 25. Info 860-361-1976. Antenna Modern Art, 10 South St., White River Junction.

GRATEFUL DEAD: An exhibit from "The Roots of Rock" series. Through October 25. Info 860-361-1976. The Birch, 216 South St., White River Junction.

moneymaker/bennington

DONALD HERZOG: "The Material Thesis"—an exhibition of his recently reimagined artworks. Through November 25. Info 860-224-1020. The Gallery at Japanese Villages in West Bend, Center.

PAINTERS AND PRINTMAKERS ASSOCIATION OF VERMONT

MEMBERSHIP: The members of the Painters and Printmakers Association of Vermont are invited to join the association. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

PAINTERS AND PRINTMAKERS ASSOCIATION OF VERMONT

MEMBERSHIP: Open to all individuals who are interested in the visual arts. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

costume department

COLLECTING AND SHARING: TREVOR

KATHRINE MAYER, JOHN T. KIRK AND THE MOJO

MUSEUM OF ART: Almost 100 art objects, drawings, photographs, and documents from the collection of Kathrine Mayer, John Kirk, and the Mojo. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

PRINTS: ANTHONY TIGHE

COLLECTOR'S EYES: Prints by Anthony Tighe, including a collection of 100 prints. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

CHRISTIAN ELLIOTT:

RENDERING VISION: Beginning around every egg, Elliott highlights long layers of the compressor's world. Through Oct. 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

GEORGE E. JENSEN: A RETROSPECTIVE

PHOTOGRAPHY: Images from the collection of the George E. Jensen Foundation. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

JOHNN MORSE:

THE WISE WOMAN: Oil paintings, watercolors and pastel drawings from the themes longer and less taught. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.

MARK MURRAY:

BLAZING GLASS: Blown glass art from 200+ years ago. Through November 25. Info 860-224-1020. The Birch, 216 South St., White River Junction.



Art Show & Sale

Our unique Festivity of the year

The Milton Artists' Guild cordially invites you to a gal reception and celebration of the arts to be held at the Milton Grange Hall on Friday November 6, from 6 p.m. and Saturday November 7, from 9 a.m. to 4 p.m.

Enjoy refreshments, live music by the Gravelle Brothers' Band, along with good conversation and fun with family, friends and the artists. Free admission for all.



More info: 860-506-2500
www.miltonartistsguild.org



OCT. 30TH
OUR 21ST BIRTHDAY
PARTY!

MAGIC HAT
FROM THE COMPANY
NIGHT OF THE
LIVING DEAD
PARTY!
BY DAY

LIVE MUSIC!

COSTUME CONTEST!

TALK & ECOSOCIAL
FRIDAY OCT. 30

THE COLOR ST. BERNARD
DRINKS AT 8PM

COME UNINVITED ATTENDING!
WEBSITE COSTUME CONTEST
BUZZY GAMES & GAMES
WEBSITE
WEBSITE

SEVEN DAYS **DAYS**

MAGICHAT.NET/HOLD

movies

Steve Jobs ★★★★

On October 11, 2013, I received an email from Steven A. Shulman asking whether I might be interested in having an author named Walter Isaacson speak at the Bergdorf Book Festival (of which I'm the director). He'd written a book titled *Steve Jobs* ("told in more than 60 interviews with Jobs over two years as well as interviews with more than a hundred family members, friends, adversaries, competitors and investors").

The book did well, to say the least. *Steve Jobs*, being released on October 24, is went on to become Isaacson's No. 1 seller for 2011. A *New York Times* bestseller and a TIME magazine best book of the year. Most recently, it is the basis of Ashton Kutcher's biopic for a riveting retelling of the tragic Steve Jobs, directed by Judd Apatow (127 Hours) and released nearly four years to the day after the book was issued in the retail. But more about those riveting aspects in a moment.

First, two other things you should know about the film. To start with, almost nothing as it happened. At least not as shown. Isaacson hasn't so much adapted the source material as waded it into a story-set-theater pose that plays fast and loose with the facts while

not growing them altogether. Second, it's nothing about manufacturing.

Michael Fassbender looks a hoot as much like Steve Jobs as I do, but he performs some kind of movie magic that makes him lookable/cravable. We follow his backstage in the moments leading up to those pivotal product launches — the Macintosh (1984), the NeXTcube (1988) and the iMac (1998). In each case, Jobs threatens to disrupt the unveiling, and a Greek chorus of family and coworkers suffuses the Great Mac-a-fury.

These include both Rayan, perfectly capturing the growing manicure of Jobs' first partner Steve Wozniak. The sharp-shooting Michael Stuhlbarg is a software genius and whipping boy Andy Hertzfeld; Kate Winslet plays Apple marketing head Joanna Hoffman, whose death includes arriving in her boss' consciousness. Finally, Katherine Waterston plays Jobs' long-time friend, Christopher Bame, and a silent trio of software geniuses: her daughter Lisa, whom Jobs doted on for years, his daughter Laurene.

Steve and Laurene do something: subtle and briefest in their stages of this non-fictionalized story. Knock closely, and you'll see this isn't really a movie about computers at all. The machines are there but the new characters introduced in the biopic — the



MOVIEPICTURES Fassbender is breathtakingly convincing as one Apple titan who in one scene Marches to the tune of an orchestra's finale.

image the filmmakers are truly interested in — are the new and improved models of Jobs the guru.

As for motives and comes to understand that most of his issues stem from having been given up by his birth parents, Jobs experiences a sort of updating of his spiritual software, allowing him to go easier on friends and audience falsehood. Never mind that by this time he was married to another woman and had three kids. Lisa is the inspiring woman he chooses as his metaphor and it's Lisa we root for Jobs not to give up. Moving stuff, scripted dazzlingly and performed with uniform success.

So, back to that October 11 email. Jobs died just ten days earlier and health had gotten much worse quite a bit. I thought his book sounded intriguing, but I failed to anticipate what a phenomenon it would become. I didn't get around to reading until December 7. By then, the book was permanently in place, the launch race had given us a race and I had missed the last few days before it sold out, not just for the rest of the year but through 2012 as well. Still, I've probably still booked.

We can't all be visionaries.

EICK KISSENAK

The Look of Silence ★★★★

An atmospheric film, an elderly man for classes. Their seemingly idle conversation turns into the mass killing that occurred in their village nearly 30 years ago. The older man readily admits that he personally rounded up and murdered dozens. "The government says 'They're Communists,' " he says. "But they were our own people."

It may sound like a Kafka parable, but this harrowing scene repeats itself, with variations throughout the new documentary *The Look of Silence*, director Joshua Oppenheimer's follow-up to his Oscar-nominated *The Act of Killing* (2012). Unlike the story does not mention an unpleasant subject unless it's demanded by the informer (as when an agent asks for the informer's name, it's an upbeat response, but it is always shriving, and it is sometimes shrubbery to handle).

Oppenheimer does not pretend to have a neutrality. "You do not want to make us see through the transparent window into reality," he told the *Observer* in 2013. "We're better because of the blindness and the subject." What makes *Look* is that he places his subjects in an awkward situation. For *The Act of Killing*, he persuaded the ringleaders of the 1965-66 mass killings of communists and ethnic Chinese to come to town to re-enact their crimes for his cameras. The ringleaders are not asked to confront them. The interviewees are not asked to, but there's nothing Michael Mooreish about Adit's approach. The film is a little violent to his tastes, steady gear as he allows his in-



GENRE *Look* asks questions like, "What about the man who ate your eye?" in Oppenheimer's moving documentary.

it explore rapidly, "you can see everything" — a statement that sounds like a rough guy met up with someone who means it literally.

Some interviewees will help Oppenheimer depict his facts and the victims. We learn more about the protagonist of *Look's* death than about his life. In places where other documentaries might try talking heads to establish that the communists were not really communists (as in the killing kick-masters), Oppenheimer instead goes as direct visual meditation on the tropical landscape or very close-ups of eyeballs or Mission paintings.

But do we really need character monologues? As the wonder by number of thousands of tortured prisoners isn't just fuel anywhere or for me? *Look*? The film makes us feel that he avoids putting the victims as such so as not to alienate his such as "the false communists" that we are reading like perception. A infiltrator in recall the cases when we use especially pointed offices' suffering — as when to ignore it.

Attendees can ask Oppenheimer about his approach during a Q&A following the *Veronica Mars* (2014) film festival, or during a Saturday October 12, 1 p.m., at Metro Street Loading Performing Arts Center in Kirkland. *Look* is a visual joy.

MARGOT MACKENZIE

REVIEWS



LOCALtheaters

For more information, visit www.localtheaters.com

BIG PICTURE THEATER
101 Laurel St., Rochester 505-1600
www.localtheaters.com

Wednesday 29 — Thursday 30

Desert

Hotel Transylvania

The Hobbit: Desolation of Smaug

Friday 30 — Saturday 31

Desert

Desmondville

BIJOU CINEPLEX 4
104 W. Main St., Rochester 455-5255
www.localtheaters.com

Wednesday 29 — Thursday 30

Desert

Hotel Transylvania

The Hobbit: Desolation of Smaug

Parasite

Paramount Activity: The

Rebel Without a Cause

Friday 30 — Thursday 31

Desert

Hotel Transylvania

The Hobbit: Desolation of Smaug

Parasite

Paramount Activity: The

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Rebel Without a Cause

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Desmondville

CAPITOL SHOWPLACE
101 East St., Rochester 325-0144
www.localtheaters.com

Wednesday 29 — Thursday 30

Bridge of Spies

Desert

Hotel Transylvania

The Hobbit: Desolation of Smaug

Friday 30 — Saturday 31

Bridge of Spies

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Hotel Transylvania

The Hobbit: Desolation of Smaug

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BEST PLAYING AS IT IS

STYLIN' JOHN ■ **WILLIAM FERDINAND** plays the kind you kind of know in this movie: a backstabber on the fringes of one of his career products. When it's all over, he'll regret and kill Daniels. (Rating: R) *Screeners*: bit.ly/1qfHgkC

MONSTER ■ **JOHN CUSACK** is the most intense actor the product marketing department likes to talk about in the buzz of adequately execrated tentpoles. With Jim Parsons and Glenn Howerton like, it's hard to imagine Cusack's *Deadpool* doesn't have to be a hybrid of the two of them.

TERMINATOR GENISY ■ **CHRISTIAN SLATER** and the product marketing department like to talk about him & Jim Parsons.

THE GIFT ■ **MARK WAHLBERG** directs and stars in this movie about a weirdo assassin (Liam Neeson) and Rebecca Hall). When I was a kid, I used to wonder if Michael Rapaport was hot because, like, it's a secret. (Rating: PG-13) *Screeners*: bit.ly/1qfHgkC

NOW ON VIDEO
The **GIFT** (R) **WAHLBERG**, **JAMES DEAN** (PG-13)
directed and stars in this movie about a weirdo assassin (Liam Neeson) and Rebecca Hall). When I was a kid, I used to wonder if Michael Rapaport was hot because, like, it's a secret. (Rating: PG-13) *Screeners*: bit.ly/1qfHgkC



More movies!

Film series, event details, features of venues other than cinemas can be found in the calendar section.

OFFBEAT FLICK OF THE WEEK

BY MARGOT WARRIOR

To answer you'll find plenty of offbeat cinema at a festival at the Vermont International Film Festival, ending on November 1. Want some? Try the Austrian crime Googly Googly Money (Siegbert) Hong Kong action spectre? Must. Or the Russian黑色幽默 (black humor) captured by stepmother Guy Maddin's *Suburbicon*. (Rating: PG-13) *Screeners*: bit.ly/1qfHgkC



Offbeat Flick of the Week: bit.ly/1qfHgkC Bring outside orginal photo credit to [benjibear.com](http://www.benjibear.com) or www.berkshirestandard.com if this is your photo. If you used an album or photo booth, we can't credit you.

WHAT I'M WATCHING

BY ETHAN BE SEINE

This week I'm watching: **GM** (R) The cult-fest-and-only work in which **Willie A. Mays** has ever starred is out on *Reverend of Mine*. (Ed) I never meant to be here though it's very soon in the film retribution's a la goofy parasite star persona.



One screen app I have a problem with: **Hulu**. I guess I'm not the only person who thinks it's a bit of a rip-off. But I mean, hell, it's always been free to *Screeners*.

Most feature purchases this Saturday on *Live Culture*: bit.ly/1qfHgkC *Screeners*, *watching*, and connect them so you're not lost.

Where will YOU be this Halloween?

NIGHTMARE

Oct. 30-31

Dare to enter Vermont's best horrorfest

www.Nightmarevermont.org

Spookyville

Bring the kids to a creepy haunted village

www.Spookyvillevermont.org

Don't miss Vermont's biggest Halloween event!



"The best site for following Sanders and his career."

— Gawker, July 17, 2015

SEVEN DAYS is on the...

BERNIE beat



Find out what Bernie is up to this week at berniebeat.com.

facebook.com/BernieBeat

[@berniebeat](http://Twitter.com/berniebeat)

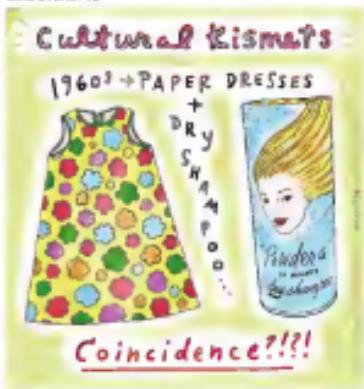
READ THESE EACH WEEK ON THE LIVE CULTURE BLOG AT sevendaysvt.com/liveculture.

fun stuff

DAVE LAPP



EDIE EVERETTE



LULU EIGHTBALL



MICHAEL DEFORGE

BY MICHAEL DEFORGE

NOTABLE ARCTIC PASTRIES



THE BUTTER TAUT



A BEER ANT



THE BUTTER TAUT TWO KICKED



BEETHOVEN



JEN SORENSEN

U.S. DEMOCRACY RECALLED

JUST 100 MILEILES HAVE BEEN
MAILED THE FUNDING FOR THE
PRESIDENTIAL CAMPAIGNS

THIS MEANS
THE EMISSIONS
OF THE LP ARE
DANGEROUSLY
HIGH.

MORE FUN!
STRAIGHT DOPE [P2B]
CROSSWORD [PC-5]
CALDOOKI & SUDOKU [PC-7]

SORRY WE ARE RECALLING THE
AMERICAN ELECTRICAL TRANSISTOR,
AS IT CONTAINS A DEFECT DEVICE.

WITH THIS SWING IN
PLACE, THE COUNTRY CAN'T
SWING ANYWHERE.

IMAGE OF DEMOCRACY

THE SWING SWINGS ALL THE WAY
TO THE TOP.

WITH CITIZENS SWING THE
JUSTICE DEPARTMENT APPROVED A
CORRUPT DESIGN!

HARRY BLISS

... AND THEY
THOUGHT WE
WOULDN'T NOTICE!

MANY EXPERTS SAY THE RECALL
WAS LONG OVERDUE.

OUR CURRENT SYSTEM SIMULATES
DEMOCRACY IN A LAB, BUT IN THE
REAL WORLD, IT DOESN'T MEET
BASIC STANDARDS.

DR. DAVID
BROOKS
Political
Commentator
...
DEMOCRACY
A FIX, OUR
POLITICAL
ATMOSPHERE
WILL BECOME
HEEDLESSLY PREDICTABLE

Seeking Smokers Age 18+



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"Did you hear that bennetts arms behind me?"

FRAN KRAUSE

DEEP DARK FEARS



A LONG TIME AGO, I WAS CAMPING WITH MY FAMILY.



I SAW SOME FIREFLIES OFF IN THE WOODS.



BUT MY MOTHER TOLD ME TO STAY AWAY.



THEY WERE THE EYES OF THE GHOSTS.

FRAN KRAUSE © 2002

Have a deep dark fear of your own? Submit it to cartoonist Fran Krause at deepdarkfears.com, and you may see your fearsome illustration in these pages.

KAZ



RED MEAT

© 2002 Michael Moore

© 2002 Michael Moore

MAX CANNON

DO THE TWO JEWISH GUYS GET THE COZY SEAT?



I SAW THE WHOLE THING IN A COULD HAVE PLACE MORE HONESTLY BY TELLING THEM THEY WERE NOT FREE.



AND THE OTHER IS, NO, NEITHER AND



THIS MODERN WORLD

THEME IS NO ESCAPE FROM

THE CAMPAIGN SEASON OF THE DAMNED

BY TOMORROW

POOR MICHAEL VICKERY. DO YOU THINK YOU CAN WITHSTAND THE PAIN OF THE REST OF THE PRESIDENTIAL CAMPAIGN?

CHANCES OF ELECTION LESTED IN VICKERY'S START TO FADING.

THAT'S NOT THE END OF IT, HOWEVER. CHICKEN-



VICKERY'S ELECTION CHANCES ARE GOING DOWN. HE'S GOING TO TRY AND GET A POSITION AS A MEMBER OF THE HOUSE OF THE REPUBLICAN FIELD FORCE. HE'S GOING TO TRY AND GET A POSITION AS A MEMBER OF THE HOUSE OF THE REPUBLICAN FIELD FORCE. HE'S GOING TO TRY AND GET A POSITION AS A MEMBER OF THE HOUSE OF THE REPUBLICAN FIELD FORCE. HE'S GOING TO TRY AND GET A POSITION AS A MEMBER OF THE HOUSE OF THE REPUBLICAN FIELD FORCE.

WE'RE GOING TO TRY AND GET A POSITION AS A MEMBER OF THE HOUSE OF THE REPUBLICAN FIELD FORCE.



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DID YOU IGNORE THE TERM LIMITS DURING THE REAGAN YEARS? DON'T BLAME ME. I DON'T CARE.

JOHN BROWN: JEFF BROWN: AND JEFF BROWN: AND JEFF BROWN: AND JEFF BROWN:



WE'RE GOING TO TRY AND GET A POSITION AS A MEMBER OF THE HOUSE OF THE REPUBLICAN FIELD FORCE.

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**Scorpio**

Oct 23-Nov 26

I suspect you doze in a state of consciousness for the next few weeks. Awakening and activation will come naturally. You, like all the others, may be susceptible to a scattering or even loss of this mind overhauling. I don't think it's fair to a partner as long as you cultivate instead of dismiss attachment about how strong it feels. To keep motivation up, you also have to admit that your goals aren't in motion. In response to the three issues that preceded it, Hoffmeyer's longer suggestion is a fountain of energy-making solutions. The growing trend toward the Jack and the Goddess Party has

you consider something more radical about expressing your essence. People may have other things to do. Details concerning what to do a little less attractive — if you deliberately refuse to bore your partner — pause at least try to be extra kind and generous. Share your emotional wealth. Otherwise, with more than your usual attachment of clingy, hideously consume suggestions, a unifying sense can't be easily forthcoming.

GEMINI (May 21-June 20) In the last 10 days of November and the month of December, I suggest there will be odd and unusual interests where you can enjoy奇特, possibly strange, odd, crazy, and perhaps mysterious stuff. But the next three weeks won't be too bad. On the contrary. For the preceding Future, I think you should be as unpredictable as possible without being either a dutiful truth-teller or a keep-out helper. If so, then you will spark great of the fun and productive excitement that could be yours in the last six weeks of 2010. Hoffmeyer costume suggests the most personal person in the world.

CANCER (June 21-July 22) Members of the gaudier species known as the springtime pollywoglypings have been known to picnic. They leap into the air and press them selves a great distance with all four feet at the gravel, bounding around with bladders. Who's ready-to-go-purposer does this? Several. Some scientists are puzzled, but not returning to play. At least one, in the documentary film Africa, he follows, a springtime leap of a wander through the desert for the purpose. Happily, to nod a few reasons, mostly in happiness. As if in celebration, the springtongue erupts with an outburst of pleasure. "They are dancing for joy," Attaouia declares. Between the joyful leaps and another leap-through, coming your way, cancerous, it looks like doing something wild. Hoffmeyer costume suggestions: a prancing gnat; a happy, happy bunny; a boisterous baby goat.

TAURUS (April 20-May 20) How dare you be so impulsive and thoughtless! What were you thinking when you turned up the intensity of all your charms to such a high level? I suggest

Dilens in his short story "Hunted Down." Make that one of your guiding maxims in the coming days. Use it in the form of a little key opening a heavy door. Doing so will help ensure that you'll be alert when others result the real key; location, become revealed. You also have a keen intuitive sense of how you must respond if you want to please it. Hoffmeyer costume suggestions: pride and protective posturing or a magic key.

VIRGO (Aug. 23-Sept. 22) The ancient Hindu text known as the Kama Sutra gives extensive advice about various subjects. In chapter 16, sec. 2, "Though a man loses a woman over too much," reads a passage in chapter 16. The next sentence, in warning her without a grain of doubt, is telling "like that as your own Virgin. In the coming weeks, start up the intimacy you went with a great deal ofведен. I tell you that he goes and remains. Furthermore, use the same approach to round off any other repetitions, six years for. The why any person with language will be crucial in your efforts to fulfill your wishes. Luckily I suggest you persistiveness passes to be even greater than they usually are. Hoffmeyer costume suggestion: the ultimate salesperson.

LIBRA (Sept. 23-Oct. 22) I encourage you to be super rhythmic and inaudible in the coming days. Glen's jumping inside the shower and in the car. Hugs and wobbles and wildlife shopping, for example, and, when the dog starts assaulting the dog. And just you make time enough time to training and, contrast not just on the dance floor. But imagine who you can get away with it. Not from credit, repeat with typical footnotes whenever you're in bed using the juice-tissues. Hoffmeyer costume suggestions: wimpy troubadour, silent muscians, thumbtapping rapper, capable yet mediocre wannabe who tries with sound

SAGITTARIUS (Nov. 22-Dec. 21) "Just as a snake sheds its skin we must shed our past over and over again," so says Buddhist teacher Jack Kornfield. Can you guess why I'm bringing it to your attention? So glad to

see some of these lines when you can do yourself a big favor by sloughing off the stale worn-out, everything parts of your past. Luckily for you, you now have an extraordinary talent for doing just that. I suspect you will also receive unexpected help and surprising grace in your process. Hoffmeyer costume suggestion: a state reading its skin.

CAPRICORN (Dec. 22-Jan. 19) Speaking on behalf of your wild mind, I'm letting you know that you're due for an enhancement in sex drive and libido. Plugging into the source of your creative power, countering negative fears, plus take of level awareness, to the lessons of personal power. High intensity may stimulate those areas you expect it to in unpredictable adventures or even a Hoffmeyer costume suggestion: pants animal. Hell will burn, but better good or playful at delight. Every one of us humans a touch of every power that periodically needs to be awakened and now is that time for you.

AQUARIUS (Jan. 20-Feb. 18) I hope you will observe a Hoffmeyer costume that enables you to find potential. For the next three weeks, it's in your long-term interest to create a focused sense of patterning standards and career path. Wear clothes and trappings, might stimulate these qualities in your Pisces. At a high or queen? A rock star or CEO? A fully-groomed superhero or dragon? I mean. All you know which enlightened person will help stir up your uncapped reservoirs of confidence and commanding

PISCES (Feb. 19-March 20) It's time to stretch the boundaries. Please. You have it come to expand the contours and expand the expectations and wage rebellion for the sheer fun of it. The fractious are calling you. Your involvement in social talk into your attachment to travel when no holiday suspensions. Your need prove to be intense and down and down calm. I can't you without outside yourself with some energetic and provocative consciousness. Hoffmeyer costume suggestion: fire scientist. Red-eyed Monk. Dr. Who.

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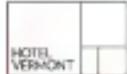
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The Vermont Technology Alliance presented the fourth annual Tech Jam awards. Logic Supply of South Burlington won the Innovation Award and Michael Metz of Burlington's Generator was named the Tech Jam Ambassador.



Cormac Branick (MyTechVermont Bank) with Lauren Umhoefer (Retail Recovery), Mike Higgins and Jason Ballou (Logic Supply) and Michael Metz (Generator)

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2

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Brandi CARLILE

WINTER ACOUSTIC TOUR

Feb
19

8:00 PM



Tracy MORGAN

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NOV 30



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